

MEMOIRS OF THE  
ARCHAEOLOGICAL SURVEY  
OF CEYLON  
VOL. IV  
THE  
TEMPLE OF THE TOOTH  
IN KANDY

BY  
A. M. HOCART

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THE  
TEMPLE OF TOOTH  
IN KANDY

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BY  
A. M. HOGART

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## PREFACE

**A**GAIN and again I have been asked the question, 'What were the temples of Anuradhapura like originally?' My answer invariably is, 'Go and look at the Temple of the Tooth in Kandy. There you have, with differences of style due to the lapse of time, a model of the old Anuradhapura temples. If you can abstract the essentials from the mass of fleeting detail you will find that there has been little change.'

I have in the *C. J. Sc.*, G, sketched the evolution of the plan of this temple from the 'double platform', the earliest type of temple so far known in Ceylon. These were first described by the late Mr. E. R. Ayrton in the first volume of the *Mem. A. S. C.* Their history was carried back to their earliest known representatives in the second volume. The present volume gives the last phase, and, to make the account of that phase more complete, I have added the plans of Nikavāraṭiya and Daṁbadeniya, which are more conservative than the Temple of the Tooth.

Thus we now have a complete series of this type, except the period represented by Arankāle, Ritigala, &c., of which some particulars have been given in the *C. J. Sc.*, G, vol. I. A more detailed study of that type can be more profitably undertaken when excavations at Mantai have equipped us with better instruments of chronology than we at present possess.

A temple is merely a receptacle for worship, and can therefore only be properly understood in the light of the ritual that goes on inside. To neglect an opportunity of acquainting ourselves with that ritual is like studying molluscs solely from their shells. Palaeontologists work only with dry bones, but it is from necessity and not from choice, and they can only understand those bones by the flesh that covers their modern representatives. I have therefore included in this work as complete an account of the worship that goes on inside the temple as I could construct from repeated observations and with the kind and zealous assistance of the priests of the two monasteries of Malvatte and Asgiriya. The manager and other lay officials always met with courtesy my inquiries into their duties and the administration.

Mr. S. Paranavitane, my epigraphical assistant, attended me at service after service, and besides copied out the texts, and without him the work would have been impossible.

My thanks are due to Mr. G. D. Hornblower for reading the proofs, and to my wife for assisting in correcting them and in preparing the index.



# CONTENTS

|                                             |      |
|---------------------------------------------|------|
| ABBREVIATIONS AND BIBLIOGRAPHY . . . . .    | viii |
| I. HISTORY OF THE TOOTH . . . . .           | 1    |
| II. THE TEMPLE . . . . .                    | 6    |
| III. PERSONNEL . . . . .                    | 11   |
| IV. UTENSILS . . . . .                      | 15   |
| V. RITUAL . . . . .                         | 18   |
| VI. TEMPLE REGULATIONS . . . . .            | 24   |
| VII. EVOLUTION OF THE TEMPLE PLAN . . . . . | 28   |

## LIST OF PLANS

|                                                                   | <i>Facing page</i> |
|-------------------------------------------------------------------|--------------------|
| 1. Plan of Kandy . . . . .                                        | 1                  |
| 2. General plan of the Temple of the Tooth . . . . .              | 5                  |
| 3. North-West portion of the Temple of the Tooth . . . . .        | 6                  |
| 4. The Octagon of the Temple of the Tooth. ground floor . . . . . | 7                  |
| 5. The Octagon of the Temple of the Tooth, first floor . . . . .  | 8                  |
| 6. Details of the Octagon . . . . .                               | 8                  |
| 7. Mouldings of the Octagon and the lower floor . . . . .         | 8                  |
| 8. Shrine of the Tooth, ground floor . . . . .                    | 9                  |
| 9. Shrine of the Tooth, upper floor . . . . .                     | 9                  |
| 10. Shrine of the Tooth, cross-section . . . . .                  | 10                 |
| 11. Shrine of the Tooth, longitudinal section . . . . .           | 10                 |
| 12. West doorway of the Shrine of the Tooth . . . . .             | 11                 |
| 13. North doorway of the Shrine of the Tooth . . . . .            | 12                 |
| 14. Roof and beams of the Shrine of the Tooth . . . . .           | 13                 |
| 15. Sections of doorways of the Shrine of the Tooth . . . . .     | 14                 |
| 16. Posts, &c., of the Shrine of the Tooth . . . . .              | 15                 |
| 17. Throne of the Tooth . . . . .                                 | 20                 |
| 18. General plan of Budumuttava . . . . .                         | 38                 |
| 19. Plan of the Shrine of Budumuttava . . . . .                   | 39                 |
| 20. Section of the Shrine of Budumuttava . . . . .                | 40                 |
| 21. General plan of Dambadeniya Temple . . . . .                  | 40                 |
| 22. Ground floor of the Shrine of Dambadeniya . . . . .           | 40                 |
| 23. Section of the Shrine of Dambadeniya . . . . .                | 40                 |
| 24. Plan of the tope house of Dambadeniya . . . . .               | 40                 |
| 25. Section of the tope house of Dambadeniya . . . . .            | 40                 |
| 26. Plan of Western Monastery I, Anuradhapura . . . . .           | 40                 |



# LIST OF PLATES

1. Kandy, Nātha Temple enclosure.
2. Temple of the Tooth, Octagon and entrance porch.
3. South end of the moat of the Temple of the Tooth.
4. The Octagon, Temple of the Tooth.
5. Porch of the Temple of the Tooth and King's Palace.
6. Near view of the porch of the Temple of the Tooth.
7. Slab on the south side of the entrance steps to the Temple of the Tooth.
8. Carving on the right side of the porch, Temple of the Tooth.
9. Lakṣmī and elephants inside the porch of the Temple of the Tooth.
10. Entrance of the tomtoming hall of the Temple of the Tooth.
11. South end of the tomtoming hall of the Temple of the Tooth.
12. Part of the tomtoming hall with 'twelve months' lamps', Temple of the Tooth.
13. Fountain in the hall.
14. Doorway of the 'lower floor shrine', Temple of the Tooth.
15. Main doorway of the shrine, Temple of the Tooth.
16. Moonstone at the foot of the main entrance to the shrine, Temple of the Tooth.
17. Design on the door jamb of the main door to the shrine, Temple of the Tooth.
18. (I) Moonstone at the foot of the steps leading from the tomtoming hall to the south side of the court-yard, Temple of the Tooth. (II) At the foot of the Hēvisimaṇḍapaya, south end.
19. Moonstone at the south door of the shrine, Temple of the Tooth.
20. South side of the shrine, Temple of the Tooth.
21. East end of the shrine, Temple of the Tooth.
22. East wall of the shrine, Temple of the Tooth.
23. South doorway of the shrine, Temple of the Tooth.
24. The Manager, Temple of the Tooth.
25. Storekeeper with pingo, Temple of the Tooth.
26. Drummers with their chief, Temple of the Tooth.
27. Priests in charge 1926-7, Temple of the Tooth.
28. Keṇḍiya, spittoon, and torch, Kandy Museum.
29. Torch, Temple of the Tooth.
30. Drums kept in the tomtoming hall, Temple of the Tooth.
31. Tomtom, hour-glass drum, kettledrums, Kandy Museum.
32. Sēsata and avu-atta, Temple of the Tooth.
33. Palliya and Mutukuḍe, Temple of the Tooth.
34. Nikavāraṭiya, Budumuttāva Temple, general view from the north-east.
35. Nikavāraṭiya, Budumuttāva porch from the inside.
36. Nikavāraṭiya, Budumuttāva shrine seen from the south.
37. Nikavāraṭiya, Budumuttāva Temple, front view of the shrine.
38. Daṁbadeṇiya Temple, east entrance to the enclosure.
39. Daṁbadeṇiya Temple, Kēsara lions by the side of the east entrance inside the enclosure.
40. Daṁbadeṇiya Temple, main shrine seen from the north.
41. Daṁbadeṇiya Temple, tope and image house.
42. Daṁbadeṇiya Temple, tope.
43. Daṁbadeṇiya Temple, capital near the tope.
44. Daṁbadeṇiya Temple, north guard-stone of the tope.
45. Daṁbadeṇiya Temple, plinth of the tope.
46. Fly-whisk, fan, and Keṇḍi, Temple of the Tooth.
47. Sandalwood casket and spittoon, Temple of the Tooth.



## ABBREVIATIONS AND BIBLIOGRAPHY

|               |                                                                                                        |
|---------------|--------------------------------------------------------------------------------------------------------|
| Childers.     | R. C. Childers' Pali Dictionary, London, 1872.                                                         |
| C. J. Sc., G. | Ceylon Journal of Science, Section G (Messrs. Dulau & Co., Ltd., 32 Old Bond Street, W. 1).            |
| D.            | Dīgha Nikāya, P. T. S.                                                                                 |
| Dal. S.       | Dalādā Sirita (ed. E. S. Rājaśekara, Colombo, 1920).                                                   |
| Davy.         | John Davy, Account of the Interior of Ceylon (London, 1821).                                           |
| D. V.         | Dāṭhavaṃsa (ed. Śīlalaṅkāra, Colombo, 1914; B. C. Law, Lahore, 1925).                                  |
| Ep. Z.        | Epigraphia Zeylanica (Clarendon Press).                                                                |
| — Hayley.     | F. A. Hayley, A Treatise on the Laws and Customs of the Sinhalese (Colombo, Messrs. Cave & Co., 1923). |
| Jāt.          | Jātaka.                                                                                                |
| Mem. A. S. C. | Memoirs of the Archaeological Survey of Ceylon (Colombo, Government Printer).                          |
| Mhvs.         | Mahāvamsa, including the Cūlavamsa (ed. W. Geiger, P. T. S.).                                          |
| P.            | Pāli.                                                                                                  |
| P. T. S.      | Pali Text Society.                                                                                     |
| Rajv.         | Rājavalīya (ed. B. Gunasekara, Colombo, Government Printer, 1911): XVIIIth cent.?                      |
| Rep. A. S. C. | Annual Reports, Archaeological Survey of Ceylon.                                                       |
| Skt.          | Sanskrit.                                                                                              |
| Sin.          | Sinhalese.                                                                                             |
| Thup. P.      | Thūpavaṃsa in Pali, Colombo, 1896.                                                                     |
| Thup. S.      | Thūpavaṃsa in Sinhalese, Colombo, 1889.                                                                |

The references to the Pali canon are to the volumes and pages of the P. T. S.'s texts, the references to the Jātakas to the volumes and pages of Fausböll's edition.



## CHAPTER I

### HISTORY OF THE TOOTH

ON the north side of the Kandy lake stands the temple known in Sinhalese as the *Daḷadāmaligāva*, that is 'Palace of the Tooth-relic'. The Pali books call it the *Dāṭhādātughara*, or 'House of the Tooth-relic'.<sup>1</sup> It is here that is enshrined the left eye-tooth of the Buddha Gautama, and this temple is on that account the chief one in Ceylon.

The Tooth is only exposed to the gaze of worshippers on special occasions, and I have not seen it. John Davy in his *Account of the Interior of Ceylon*<sup>2</sup> gives a sketch of the Tooth and describes it as 'of a dirty yellow colour excepting towards its truncated base, where it was brownish. Judging from its appearance at the distance of two or three feet (for none but the chief priests were privileged to touch it), it was artificial, and of ivory, discoloured by age'. Davy further describes the receptacles in which it is kept: 'Wrapped in pure sheetgold, it was placed in a case just large enough to receive it, of gold, covered externally with emeralds, diamonds, and rubies, tastefully arranged. This beautiful and very valuable bijou was put into a very small gold *karandua*, richly ornamented with rubies, diamonds, and emeralds: this was enclosed in a larger one also of gold and very prettily decorated with rubies: this second, surrounded with tinsel, was placed in a third, which was wrapped in muslin; and this in a fourth, which was similarly wrapped; both these were of gold beautifully wrought, and richly studded with jewels: lastly, the fourth *karandua*, about a foot and a half high, was deposited in the great *karandua*.' It should be explained that a *karaṇḍuva* is a casket. Relic caskets are usually made in the shape of a sepulchral mound or *tope*.<sup>3</sup> The outer casket is shown in Plan 10 of this volume. The inner caskets are said by the priests to be seven in number, to be all gold and all in the shape of a *tope*. There are keys to three of them only. The outer one was given by Vimala Dharma Sūrya.

Early Buddhist tradition seems to know nothing about this Tooth, at least as a relic of the Buddha. The twenty-seventh section of the sixth chapter of the sixteenth book of the *Dīgha Nikāya*,<sup>4</sup> after describing the cremation of the Buddha, enumerates the recipients of the eight measures into which the Brahman Droṇa divided the remains for distribution among eight rival claimants. No mention is made of the Tooth, nor does the King of Kāliṅga, the first owner of the Tooth, appear among the eight claimants.

The next section of the *Dīgha* adds to the ten measures one tooth in the three heavens, one in the city of Gandhāra, one in the realm of the King of Kāliṅga, one among the cobra-kings. Mrs. Rhys Davids,<sup>5</sup> however, states that Buddhaghosa regarded this section as an interpolation by the priests of Ceylon. Buddhaghosa came

<sup>1</sup> *Mhvs.* 80. 19.

<sup>2</sup> *C. J. Sc.*, G, I, Plates VII, VIII, X, XXIII.

<sup>3</sup> *The Dialogues of the Buddha*, II. 190, note 1.

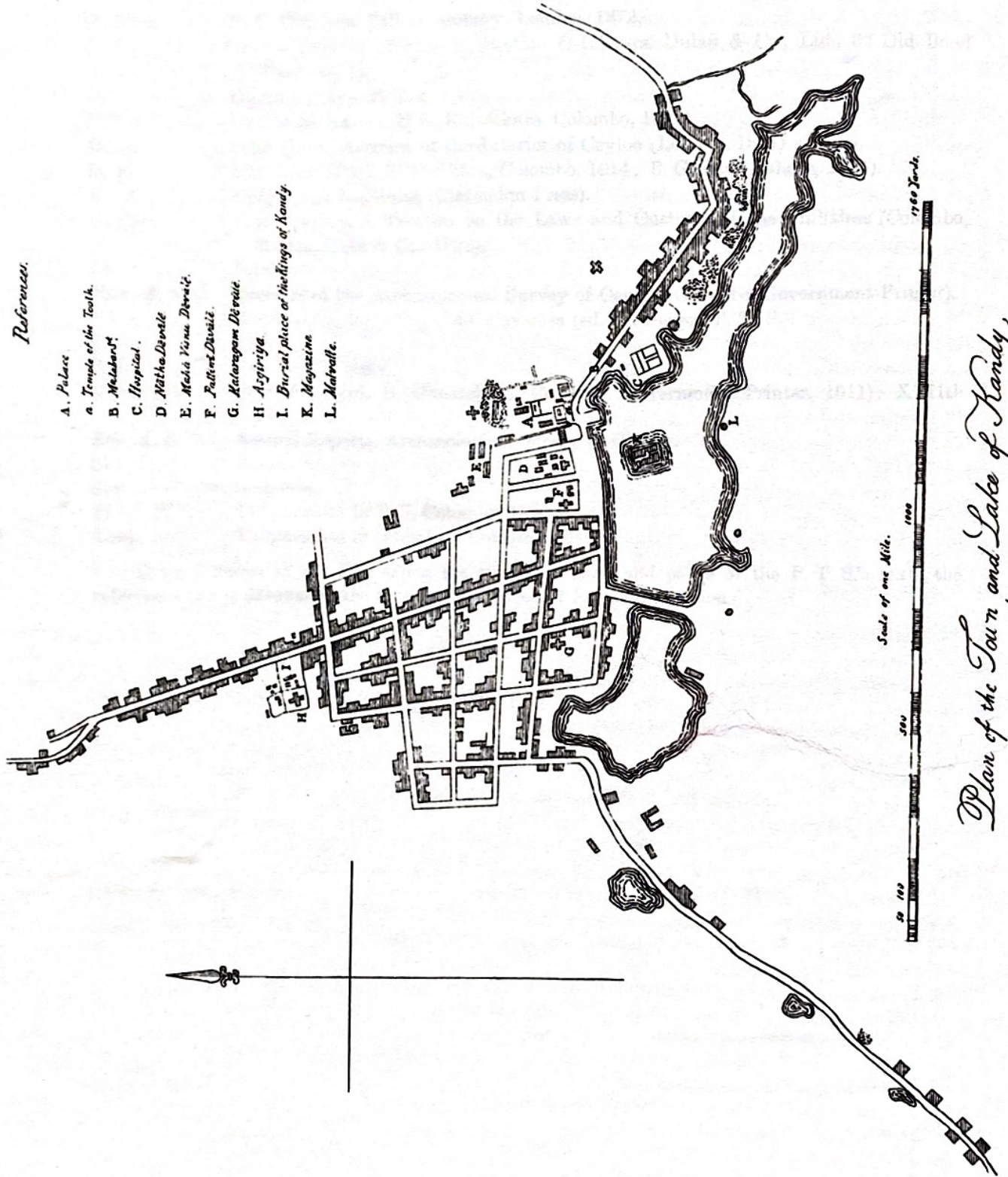
<sup>4</sup> London, 1821, p. 868.

<sup>5</sup> II. 166.



*References.*

- A. Palace
- a. Temple of the Tooth.
- B. Mahabodhi.
- C. Hospital.
- D. Natha Devale
- E. Maha Venu Devale.
- F. Pallat Devale.
- G. Kataragom Devale.
- H. Agiriyā
- I. Burial place of the Kings of Kandy.
- K. Magazine
- L. Matavalle.



Scale of one Mile.

0 100 200 300 400 500 600 700 800 900 1000 Furlongs

*Plan of the Town and Lake of Kandy,  
about 1820,  
from Davy's Ceylon.*



## CHAPTER I

### HISTORY OF THE TOOTH

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<sup>1</sup> *Mhvs.* 80. 19.

<sup>2</sup> *C. J. Sc.*, G, I, Plates VII, VIII, X, XXIII.

<sup>3</sup> *The Dialogues of the Buddha*, II. 190, note 1.

<sup>4</sup> London, 1821, p. 368.

<sup>5</sup> II. 166.



to Ceylon in the reign of the fourth king to rule after the arrival of the Tooth into this island. If it is an interpolation, then it was made within the first hundred years after the introduction of the cult.

The existence of relics over and above Drona's eight measures was explained in the thirteenth century by the *Dāthāvaṃsa* or History of the Tooth, in the following manner: 'one Khema removed the *left* tooth direct from the pyre before the division and took it to Dantapura, the 'City of the Tooth', in the kingdom of Kāliṅga.

The capital of Kāliṅga seems to have been known as the 'City of the Tooth' from very early times. It is mentioned under that name in what appear to be ancient mnemonic verses quoted in an early text.<sup>2</sup> It does not follow, however, that its Tooth-relic always was considered to be the Buddha Gautama's. There were teeth that were not so considered, for the life of Hiuen Tsiang mentions that in Turkestan there was a tooth of a solitary Buddha who lived at the beginning of this aeon, and also of the tooth of an emperor,<sup>3</sup> three inches long and two inches broad.'

I do not propose to follow the history of the Tooth through all the wearisome details of the Pali 'History of the Tooth'. We are only concerned here with the main events in its career.

From Kāliṅga the Tooth was brought to Ceylon by a Brahman woman in the ninth year of the reign of Sirimeghavaṇṇa, that is, in the latter part of the fourth century A.D. The *Mahāvaṃsa*<sup>4</sup> has only a brief reference to the event and refers to the *Dāthāvaṃsa* for details. A briefer account will be found in the *Rājavalīya*:<sup>5</sup>

'You should know that in the ninth year after the accession of King Kittisirimeghavaṇṇa, the son of Mahāsena . . . its lordship the *right-tooth* relic was in the possession of the King called Guhasīva, in the city of Kāliṅga, in the kingdom of Kāliṅga. You should know that this king of Kāliṅga practised the worship of its lordship the Tooth-relic. When the king of the city of Śrāvastī came to fight to get possession of its lordship the Tooth, the King of Kāliṅga said to the princess his daughter, Ranmalī, and to the prince, his sister's son, Danta: "My friend Kittisirimeghavaṇṇa is reigning in Ceylon. If I am defeated in battle I shall hoist a red flag. Do not allow the enemy king to get this honourable relic, but do you both disguise yourselves as ascetics and take the Tooth-relic over to King Kittisirimeghavaṇṇa." He went out to battle and was defeated. When the princess and his sister's son saw the red flag, they took its lordship the Tooth-relic, disguised themselves as ascetics, travelled to Tūttukūḍiya, where they embarked and landed in Ceylon. They gave the Tooth-relic to King Kittisirimeghavaṇṇa.'

The temple of the Tooth in Anuradhapura was situated next to the king's palace.<sup>7</sup> This continued to be the custom down to Kandyan times. Kittisirimeghavaṇṇa did not build a temple specially for it, but used the building known till then as Dhammacakka, or Wheel of Law.

From the very outset the Tooth was specially connected with the Abhayuttara

<sup>1</sup> Ed. Silalankara, Colombo, 1914, Canto II, v. 114 ff.

<sup>2</sup> *Cakravartin*.

<sup>3</sup> p. 37; translation, p. 53.

<sup>4</sup> Beal's translation, p. 53.

<sup>5</sup> *Mem. A. S. C. I.* 50.

<sup>6</sup> D. II. 235.

<sup>7</sup> 37. 92.



Vihāra, one of the two great fraternities of monks, for Kittisirīmeghavaṇṇa himself ordained that the Tooth should be taken to that monastery yearly, and prescribed the ritual.<sup>1</sup> The sect of the Great Vehicle had a hold on this community, and it was thus the doorway of Indian influence.<sup>2</sup> The connexion was remembered in the eleventh century by the Indian mercenaries who guarded the Tooth; for in a Tamil inscription at Polonnaruva they state that the original sanctuary of the Tooth was at Uttaromūla monastery, in the Abhayuttara Mahāvihāra.<sup>3</sup>

From the beginning of the twelfth century down to the reign of Parākrama Bāhu IV, at the very end of the thirteenth, the Tooth-relic and the Alms-bowl-relic are always mentioned together.<sup>4</sup> They were evidently the relics, the possession of which was essential to the kings, for whenever the kings had to fly in front of an invader, they carried with them these two relics. The message which one Candabhānu, supported by an Indian army, sent to Vijaya Bāhu IV shows an intimate connexion between the sovereignty and these relics: 'I will take the three Sinhalese kingdoms. I shall not leave them. Therefore give me the Tooth-relic of the Sage, the Bowl-relic, and the kingdom.'<sup>5</sup>

Anxiety for the safety of the relics was doubtless one of the reasons why, after the abandonment of Polonnaruva, the kings fixed their capitals beside rock fortresses.<sup>6</sup> In Daṁbadeniya I was told that there were two temples of the Tooth, one at the top — of the rock, one down below, where the modern temple is.

Under the reign of Bhuvaneka Bāhu I (c. 1280) the Pandys invading Ceylon captured the Tooth-relic in Yāpahuva and took it away to India. The next king, Parākrama Bāhu III, recovered it by laying himself out to please the Pandyan king.

After Parākrama Bāhu IV, who reigned about A.D. 1300, no further mention is made of the Alms-bowl-relic, and the Tooth continues its career alone.<sup>7</sup>

This king 'thought, let any daily rite that was performed for the supreme Buddha, highest leader of all the worlds when he was living, be henceforth used for his Tooth-relic. To publish it he of his own accord composed a book in the Sinhalese language, called "The Ritual of the Tooth-relic", and caused the daily service of the relic to be performed daily in accordance with it'. This book is still extant under the title *Daḷadā Sirita*. The greater part is little more than a prose version of the *Dāṭṭhavaṁsa*, but at the end comes a set of regulations which is translated with notes in chapter VI of the present work. The priests of the temple state that the stanzas they use were fixed by this same king.

De Queiroz says that in the time of the Portuguese the Sinhalese sovereigns were accustomed to carry about their persons a model of the Tooth set in gems and gold.<sup>8</sup>

In 1560 the Portuguese claimed to have captured the Tooth and to have taken it

<sup>1</sup> *Mhvs.* 37. 97.

<sup>2</sup> *Mem. A. S. C.* I, pp. 15 ff.; Beal's *Records of the Western World*, II. 247.

<sup>3</sup> *Ep. Z.* II, p. 242; *Rep. A. S. C.*, 1911-12, pp. 111 f.

<sup>4</sup> *Mhvs.* 61. 56 to 90. 72 *passim*.

<sup>5</sup> *Mhvs.* 88. 65 ff. <sup>6</sup> *C. J. Sc.*, G, I, pp. 152 ff.

<sup>7</sup> Wijesinghe and the Sinhalese translation of the *Mhvs.* speak at 92. 10 of the (bowl) relic, but there is nothing in the Pali text to show that the bowl-relic is being referred to.

<sup>8</sup> P. E. Pieris, *Ceylon, the Portuguese Era*, p. 186.



to Goa. The King of Pegu sent ambassadors to Goa, offering any sum that might be required in exchange for the Tooth. The archbishop and other prelates, however, opposed this bargain. The Tooth was delivered to him, and with his own hands he pounded it in a brazen mortar and threw the powder into a brazier of live coals, after which the whole was cast into the sea.<sup>1</sup>

The Sinhalese, however, deny that the real Tooth was ever captured, but only an imitation, and in 1566 they exposed what they claimed to be the real Tooth to the adoration of a Peguan embassy.

In the middle of the eighteenth century King Kirtti Śri Rāja Simha showed himself a great benefactor of the temple.

In 1815 the Kandyan kingdom was annexed by the British. A convention was then made by which 'it was provided that the religion of the Buddha should be declared inviolable, and that its rites, ministers, and places of worship should be maintained and protected. In the earlier years of the British administration, accordingly, the British Government stepped into the place of the Kandyan monarchs, and exercised its authority as head of the Buddhist Church without hesitation.'<sup>2</sup>

In 1817 there was a rebellion, and the Tooth was secretly removed by the rebel party. It was recovered by the British towards the end of the rebellion. Davy remarks that, 'When the relic was taken, the effect of its capture was astonishing and almost beyond the comprehension of the enlightened:—"Now (the people said) the English are indeed masters of the country; for they who possess the relic have a right to govern four kingdoms: this, for 2,000 years, is the first time the relic was ever taken from us." And the first Adikar (minister) observed, "That whatever the English might think of the consequence of having taken Kappitipola, Pilamé Talawe, and Mudugallé, in his opinion, and in the opinion of the people in general, the taking of the relic was of infinitely more moment".'<sup>3</sup>

After the recovery of the Tooth the temple was provided with an armed guard. 'The relic itself was under the custody of the Resident, and was shown to the people by order of the Governor, who himself attended in 1828 with much of the pomp and ceremony which accompanied the event in the time of the Sinhalese kings.'<sup>4</sup> An agitation arose on the Christian side, however, against this countenancing of a heathen religion by a Christian Government, and in 1846 an Ordinance, numbered two, was passed in which the Government relinquished the charge of the Tooth and withdrew from direct interference in the appointment of priests and chiefs of temples of the Buddha and of the gods.

#### POSTSCRIPT.

The great size of the Tooth may give us a clue to the ultimate origins of the cult. *Yakshas* are commonly represented as having very large eye-teeth like a boar's tusk. This feature was characteristic of demons in Greco-Buddhistic art and still is in modern Sinhalese and Javanese masks.<sup>5</sup>

<sup>1</sup> P. E. Pieris, *Ceylon, the Portuguese Era*, pp. 157, 168.

<sup>2</sup> Hayley, p. 369.

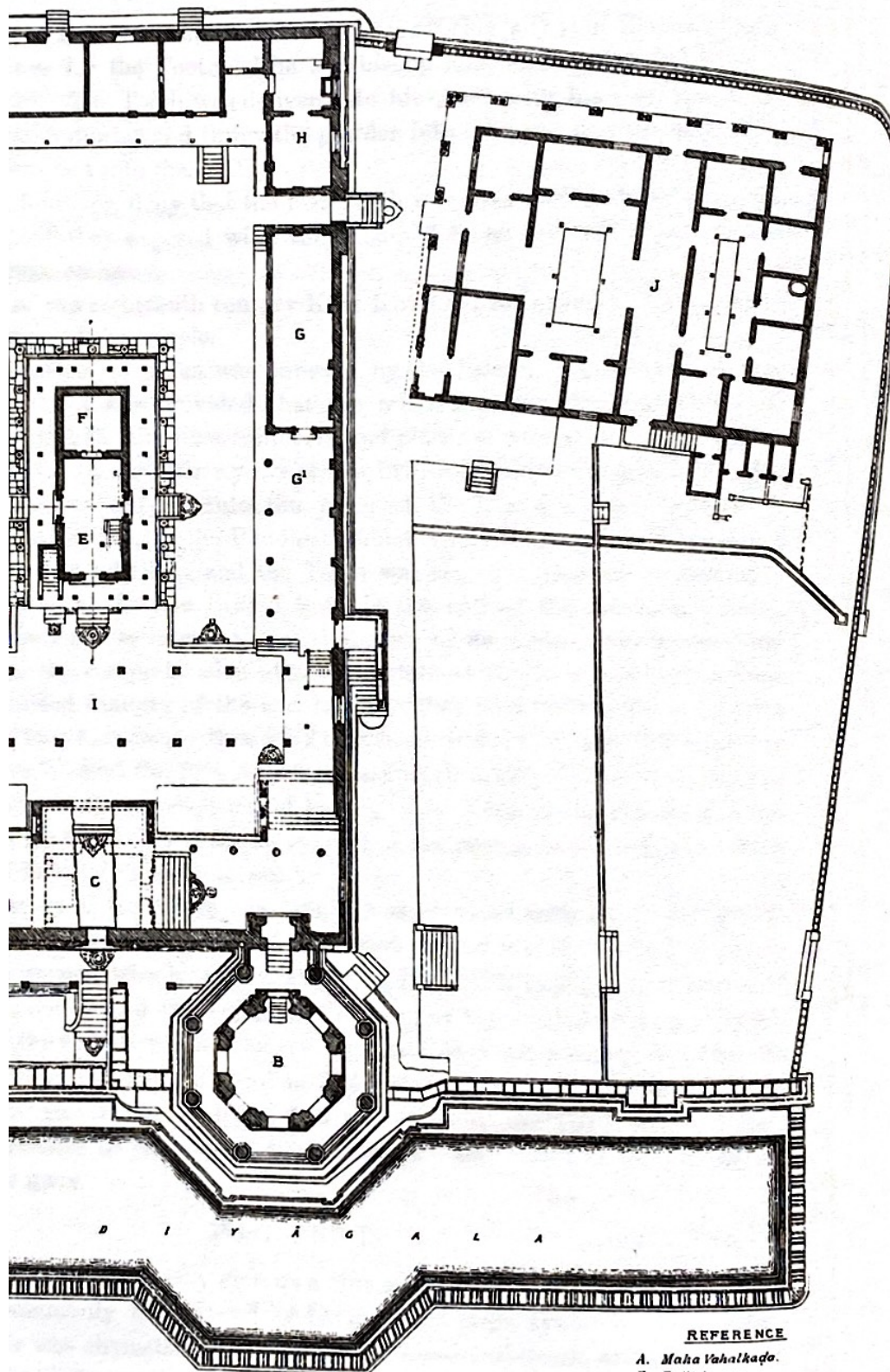
<sup>3</sup> Hayley, p. 525.

<sup>4</sup> Hayley, p. 534.

<sup>5</sup> Foucher, *L'Art Gréco-Bouddhique*, I, p. 405.



General plan  
OF  
TOOTH RELIC TEMPLE  
KANDY



REFERENCE

- A. Maha Vahalkaḍa.
- B. Pattirippuva.
- C. Entrance corridor.
- D. Aramudalgē.
- E. Diggē.
- F. Maha aramudala.
- G. G¹ Bhōjona sālāva.
- H. Mulūtāngē.
- I. Hēvisi maṇḍapē.
- J. Māḷigāve paṇsala.
- L. Vaṭabaraṇḍa kāmara or Vaṭabaraṇḍagē.

Scale 32 Feet to an Inch



The term *yaksha* has come to refer to spirits on the whole evil; but in early writings they are not always clearly distinguished from the gods. A fairy is spoken of as a 'daughter of the gods', and addressed as '*yaksha*'. A commentator defines *yakshas* as 'earth deities'; yet even Indra, whose dwelling is in the sky, is addressed as *yaksha*, and spoken of as a *yaksha*. The Buddha himself is described as a '*yaksha*'.<sup>1</sup>

*Yakshas* figure so largely in Buddhist legend that one suspects that Buddhists were largely recruited from *yaksha* worshippers. In fact, it is hardly a suspicion since it is a fact at the present day that the Sinhalese villagers in the jungle are simultaneously Buddhists and *yaksha* worshippers. Hence the conflict of two traditions, one which regards the *yaksha* as a deity of the infidels and therefore bad, and the other which still reveres them as the ancient gods of the race, and uses it as a respectful title.<sup>2</sup>

<sup>1</sup> *Jataka*. III. 308; cp. 343 and 345. *Jat.* IV, p. 287 and 4; *Majjhima*, I. 292 and 386.

<sup>2</sup> The same process can be observed at the present day in the Pacific, where the terms *devil*, *demon*, &c., introduced by the missionaries, mean an evil being and yet also the honoured ancestor god, while the indigenous *atua*, *kalou* are applied both to the Christian god and to the native gods whom the missionaries used to identify with the devil.



## THE TEMPLE

THE priests state that the present temple was built by Vimala Dharma Sūrya, who reigned at the end of the seventeenth century, and whose father invited the Dutch to Ceylon. The priests are no doubt thinking of the temple as an entity rather than as so much stone and wood; for the *Mahāvamsa*<sup>1</sup> states that this temple was in ruins in the time of his son, Śrī Vīra Pārākrama Narendra Simha, who rebuilt it with two stories, instead of the former three.

1765 The *Mahāvamsa* has no mention of any further rebuilding, yet the priests once told me the temple was built by Kīrtti Śrī Rāja Simha.<sup>2</sup> The shrine used to be set farther back than it is now, and stood where the kitchen now stands. Mr. H. W. Codrington has shown me the photograph of an old plan preserved in Holland, and which was drawn at the time the old shrine was still standing and the new one was being built. The ground plan of the new shrine is the same as that of the old one.

The octagon and the moat were added by the last king of Kandy.

The temple stands at the south end of the King's Palace, in a line with it. Both face west. In front, on the other side of the street, is an enclosure, containing the temples of the god Nātha,<sup>3</sup> two bo-trees with attached shrines, and two topes. Beyond, on the other side of a street now closed, is the temple of the goddess Pattinī. — South of the temple, on the shore of the lake, stands the United Services Library, on the site of the Queen's *ulpāṅgē* or bathing-house.<sup>4</sup> North of the temple and behind the palace stands the Audience Hall. The temple was thus in the midst of royal buildings.<sup>5</sup>

Along the front of the palace and the temple runs a brick wall of typical Sinhalese design. The holes in the wall are intended for lamps on festival days.

Behind this wall is another higher wall in the same style, and between them a ditch (*diyāgala*).

no water — A brick porch called *mahāvāhalkaḍa* is built on a bridge over the moat. There are hinges on either side, but the doors are gone. At the foot of the steps that lead from the street to the porch lies a stone of the kind called moonstone in Ceylon, such as is usual at the entrance to religious buildings.<sup>6</sup> The elephants carved on the slabs on either side of the entrance are typical of Kandyan art.

7.1.9 A slab representing Lakshmī anointed by elephants leans against the wall of the temple facing the entrance porch. It is not known where it came from.

<sup>1</sup> 97. 5 and 38.

<sup>2</sup> So also Mr. L. J. B. Turner in 'A description of the Town of Kandy about the year 1815 A. D.', *Ceylon Antiquary*, IV, p. 80.

<sup>3</sup> Said to be a Bodhisattva. His identity is discussed in the *C. J. Sc.*, G, vol. II, pp. 52 ff.

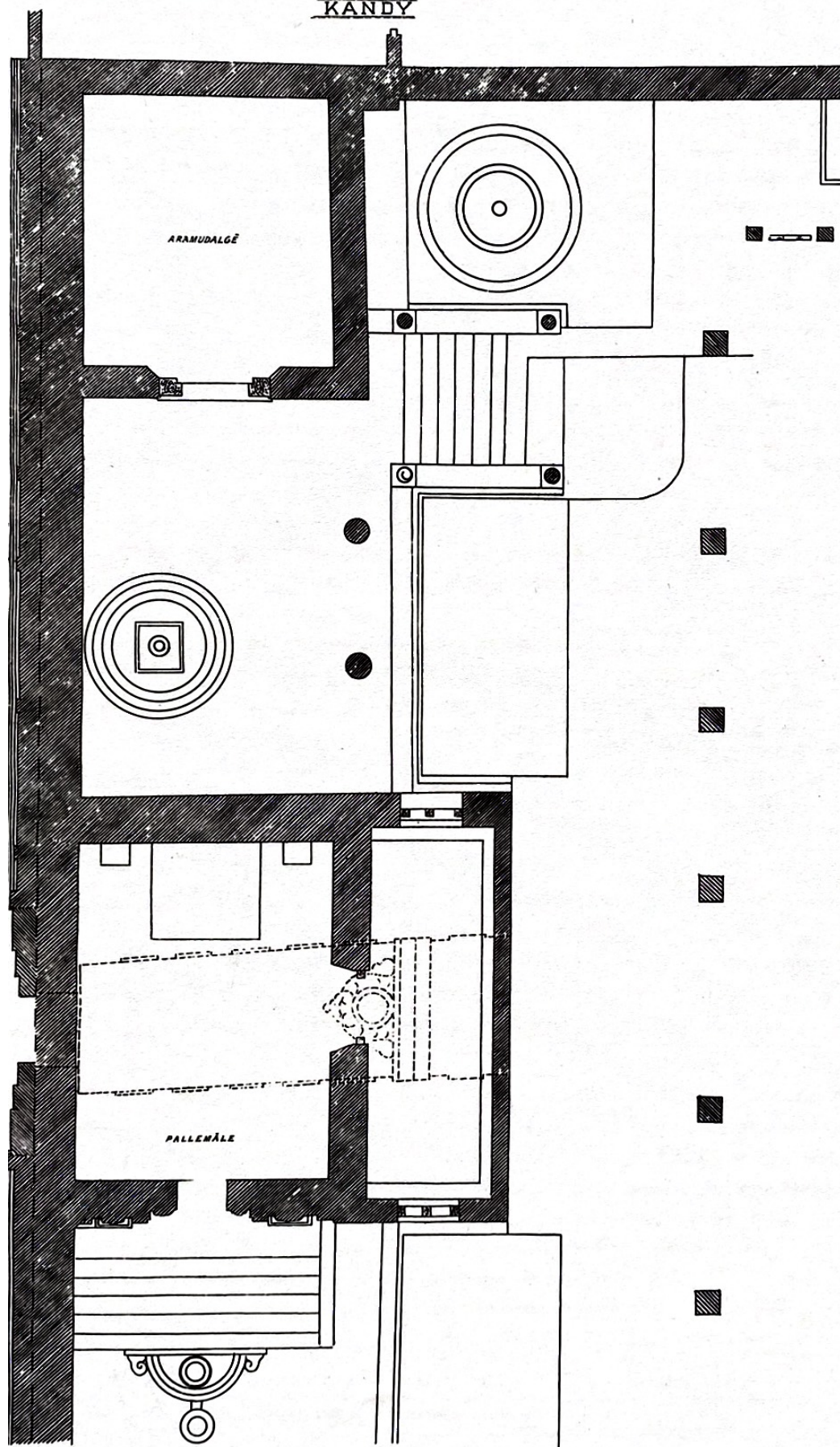
<sup>4</sup> Turner, *op. cit.*, p. 81.

<sup>5</sup> Besides Mr. Turner's article, see *C. J. Sc.*, G, I, pp. 150 ff.

<sup>6</sup> *C. J. Sc.*, G, p. 49, Plates XVIII, LII, LIII; *Mem. A. S. C.*, I, pp. 4, 26, &c.



NORTH WEST PORTION  
OF THE  
TEMPLE OF THE TOOTH  
KANDY



Scale 8 Feet to an Inch.

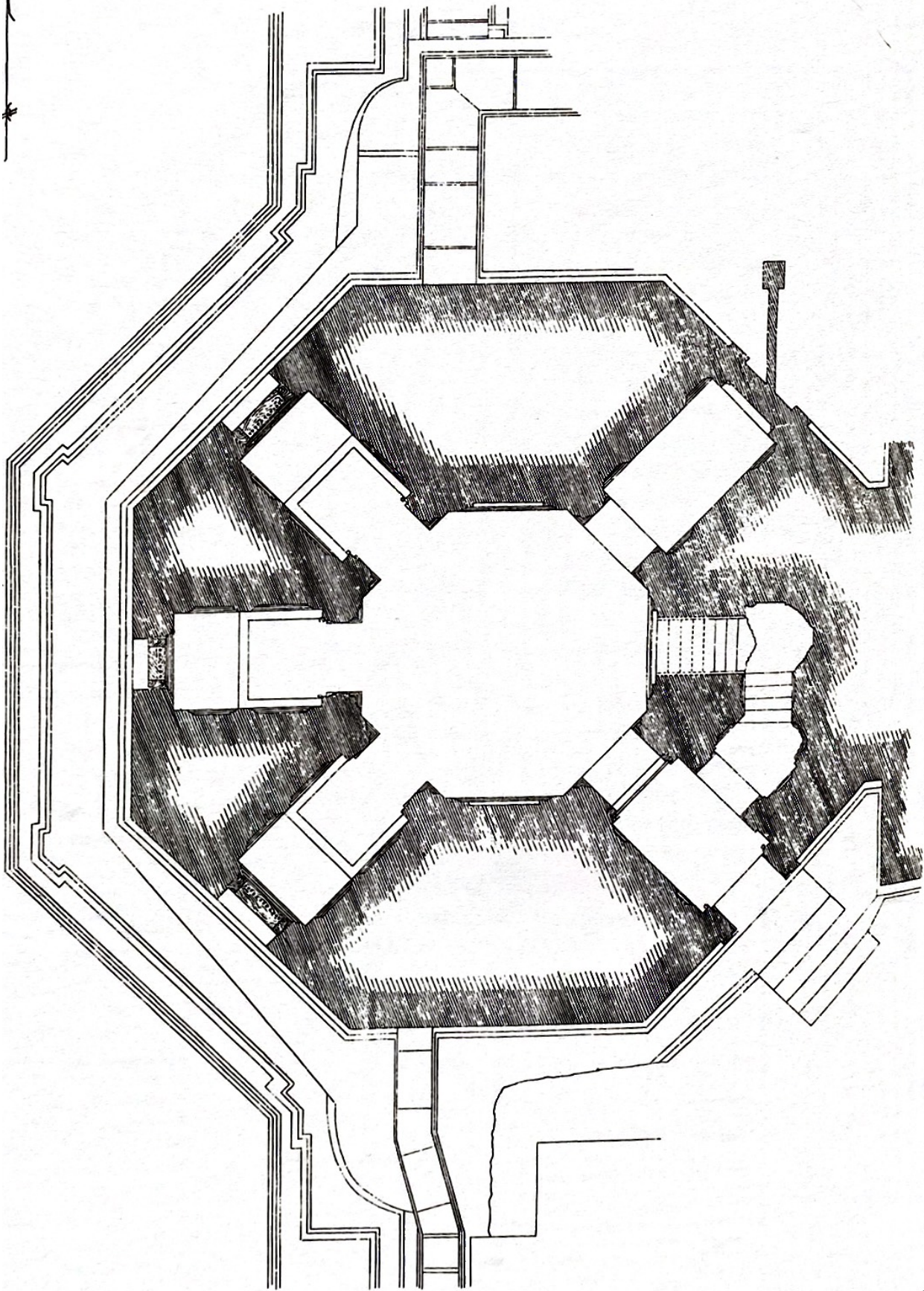
*Survey Sept. 10. 1888*



TEMPLE OF THE TOOTH,

KANDY.

OCTAGON. GROUND FLOOR.



Scale 8 Feet to an Inch.

D. & P. Perera del. Archt. Survey Dept.  
Survey Dept. Ceylon.  
10. 8. 26.



The porch is not opposite the door of the temple, but a passage and a flight of steps between the inner wall and the temple lead up to another flight of steps at right angles with the first. This second flight lands us on the moonstone at the door of the temple.

From the street to this door is the haunt of beggars, especially on great days.

The drummers of the temple during their long hours of leisure sell flowers and candles on tables set outside the door to the right.

Both sides of the doorway are carved with elaborate designs and with two doorkeepers (*doratupāla*). Over it is the usual design called *makara toraṇa*, or arch issuing from the mouth of a conventional lion's head on the top into the mouth of a *makara* monster on either side.

The wall to the left of the doorway is painted with recent pictures of hell. *gone*

The entrance corridor is like a tunnel and is painted all over. The sides are divided into panels by arches and in each panel is painted a chief bearing offerings.

This tunnel leads into the *hēvisimaṇḍape* or tomtoming hall. The floor of this hall is flagged. The wooden floor above is supported on stone pillars of recent date and inferior style. The capitals are wooden. *Bu*

In the hall on either side of the entrance stand two octagonal wooden structures not shown on the plan. They remind one of a newspaper kiosk in Paris. The top portion is all glass (Plate 12). One has a funnel into which oil is poured to feed a basin on which floats a lamp. These structures are called *doḷosmahapāna*, or 'twelve months' lamps', because they are supposed to be kept alight all the year round.

In the corner at the south end of the hall steps lead up to the Octagon, of which the upper floor is now the Oriental Library and the ground floor the librarian's office. The Sinhalese call it *pattirippuva*, which is defined as 'a place built for kings to watch games'. D'Oyly mentions that the last king watched the catching of wild elephants from there.<sup>1</sup>

On the left-hand side of the entrance to the Octagon stands a glass case containing figures of the Buddha, models of bo-trees, and flowers made of silver.

If instead of ascending to the Octagon we turn to the right, we find steps leading up to a room built over the entrance corridor. This is the *pallemālle* or 'lower floor', ritually, as we shall see, an understudy of the main shrine. The lions and gatekeepers on either side of the door are painted yellow, red, black, and white. Inside the 'lower floor' is painted with Buddhas, the eight Bodhisattvas, Vishnu, King Kirtti Śrī, &c., in red, yellow, and white. There is a glass partition with a door at each end forming a narrow sanctuary at the back of the room. In the middle on a table sits a gilt Buddha made to the size of King Rājādhirājasimha. On his right stands a model of a Siamese temple, on his left a small brass tope. At either end against the wall stand two stucco Buddhas painted. On the table in front are numerous Buddhas, mostly seated, silver bo-trees, but chiefest, a casket in the shape of a square temple with Bengalee roof. It is of wood, overlaid with richly chased silver, bordered with bands of gold. Each arch is of carved and undercut ivory, all

<sup>1</sup> Turner, *op. cit.*, p. 81.



one piece. They say there was some process by which ivory could be bent without breaking. Tradition says this was captured with the Tooth by the Portuguese. It now contains a crystal Buddha, which is shown with a lighted candle behind to those worshippers who desire to see it. They say 'Sādhu' (excellent) when it is exposed. In front of the glass partition stands an octagonal table with brass top and on either side a marble-topped table. These are the altars on which the offerings are made. A curtain hangs before these tables, and in front of this another; they are drawn during the ritual. A door in the right-hand side of the room leads into another room called *barāṇḍa*, that is verandah, in which are kept tables, food-bowls, &c.

At the south end of the tomtoming hall stand two small wooden dais surmounted by *makara* arches. These are called *vajrāsana*, that is diamond or thunderbolt thrones, and are used to store tomtoms.

15. 13 In the north-west corner of the hall there is a modern circular fountain, in the middle of which stand three women of brass, back to back, jointly supporting a pitcher from which a jet springs; a child stands between each pair of women. Here the worshippers ladle out water with a coco-nut shell attached to a wooden handle and pour it on their feet before going to the shrine. Steps lead past this fountain to a platform on which stands a gilt tope, and to the storeroom, called *aramudalgē*, where elephant trappings, copper vessels, &c., are kept.

Wooden staircases at each end of the hall lead up to the *pirit mandape*, or recitation hall. The floor of this is wooden, and level with the shrine. The posts are also wooden and in the usual Kandyan style. This floor is a later addition. It is used for *pirit* recitations. *Pirit*, Pali *paritta*, means protection and designates a collection which consists of the peacock's hymn invoking the sun god, the saints, and the Buddha, and a number of short hymns taken from the *Tripitaka*. It is publicly read on certain occasions to ward off the influence of evil spirits.<sup>1</sup>

The tomtoming hall forms the front side of an oblong courtyard. The other three sides are much narrower and are also higher, being on a level with the plinth of the shrine. They consist of a string of rooms. On the north and east sides all these rooms open out into a narrow railed verandah, but on the south side there is one large and wider room leaving only a narrow ledge. This room opens into an open space which extends to the tomtoming hall. This room and the space in front together are called *bhōjana sālāva*, or eating-hall. As a matter of fact the room is used as a storeroom for processional apparatus, such as flags, sunshades, spears, torches, and in the space in front are kept bedsteads, paddy for labourers, and odds and ends, and drummers retire into the nooks to eat their rice.

In the south-east corner is the *mulutāngē*, or 'food house', in other words the kitchen. Inside there is a marble table on which the cooked rice is piled.

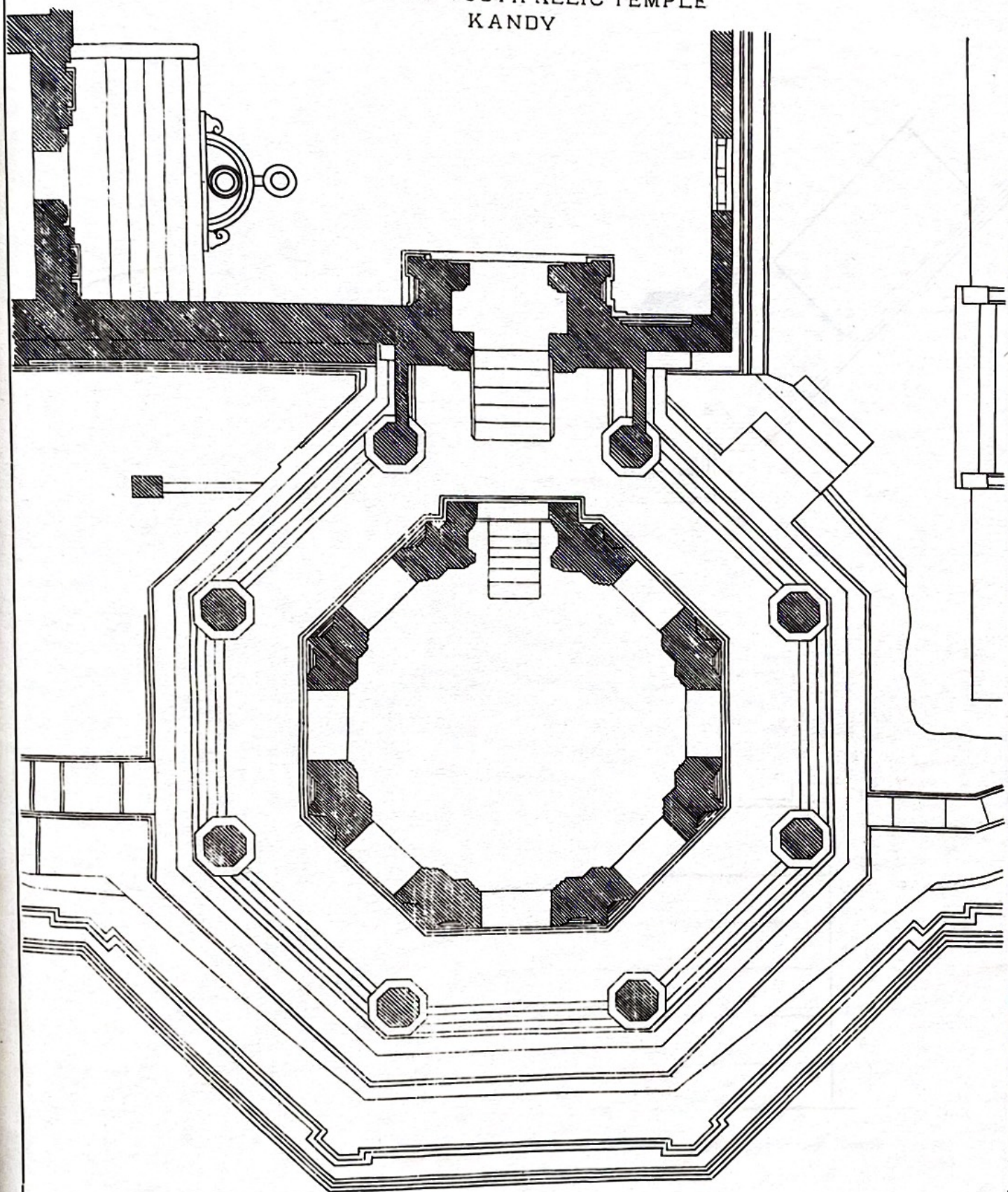
The remaining rooms are called *vaṭabarāṇḍa kāmara*, or 'surrounding verandah rooms'. One of them is called *gabadāgē* or storeroom, and rice and other provisions required for the use of the temple are kept there. The others are let:

From the eaves of the verandah and the upper floor of the shrine there hang

<sup>1</sup> Childers, s.v. *paritta*.



OCTAGON TOOTH RELIC TEMPLE  
KANDY



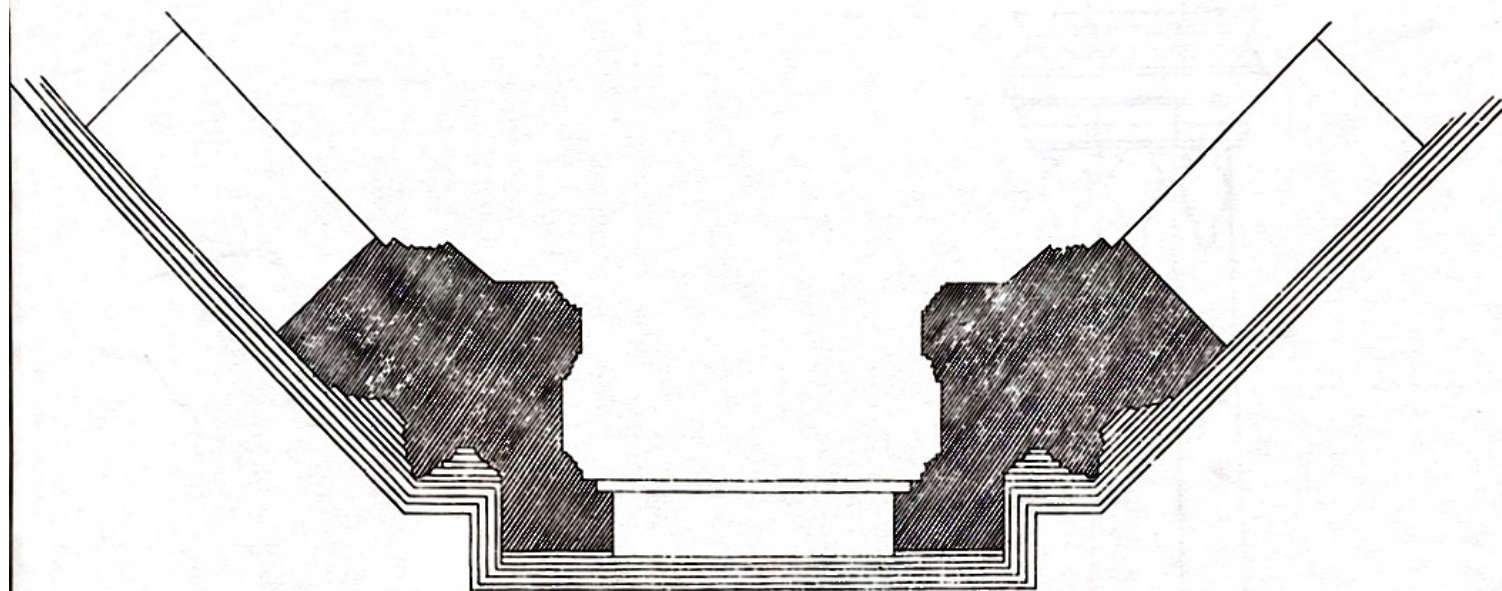
Scale 8 Feet to an Inch

D.A.L. Perera del A.S.D.

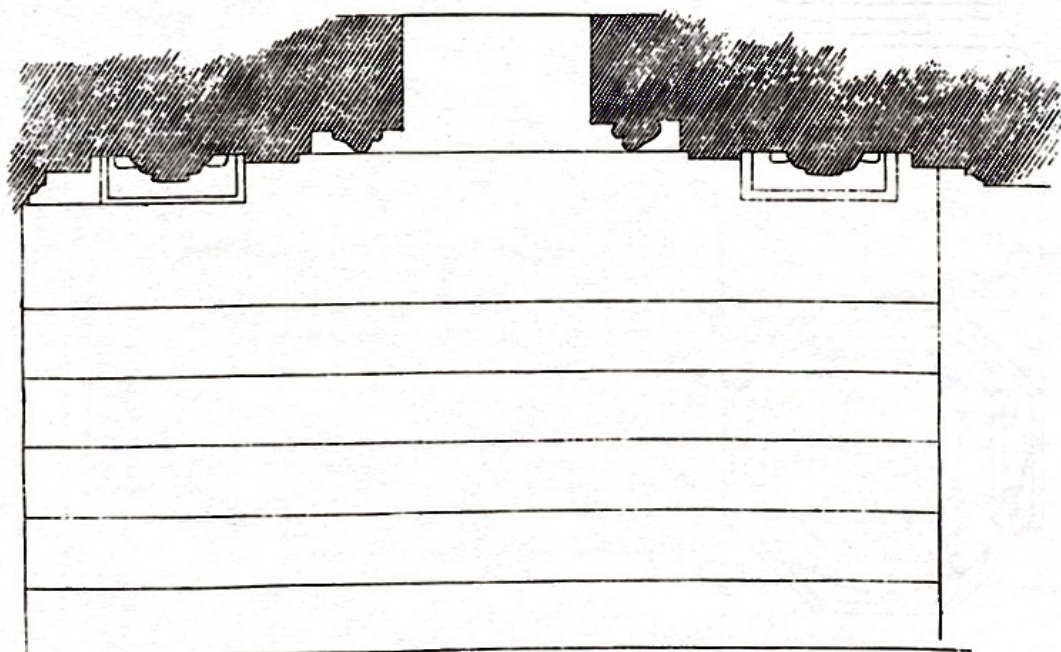
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# TEMPLE OF THE TOOTH KANDY.



PLAN OF THE ENTRANCE TO THE OCTAGON.  
UPPER FLOOR.

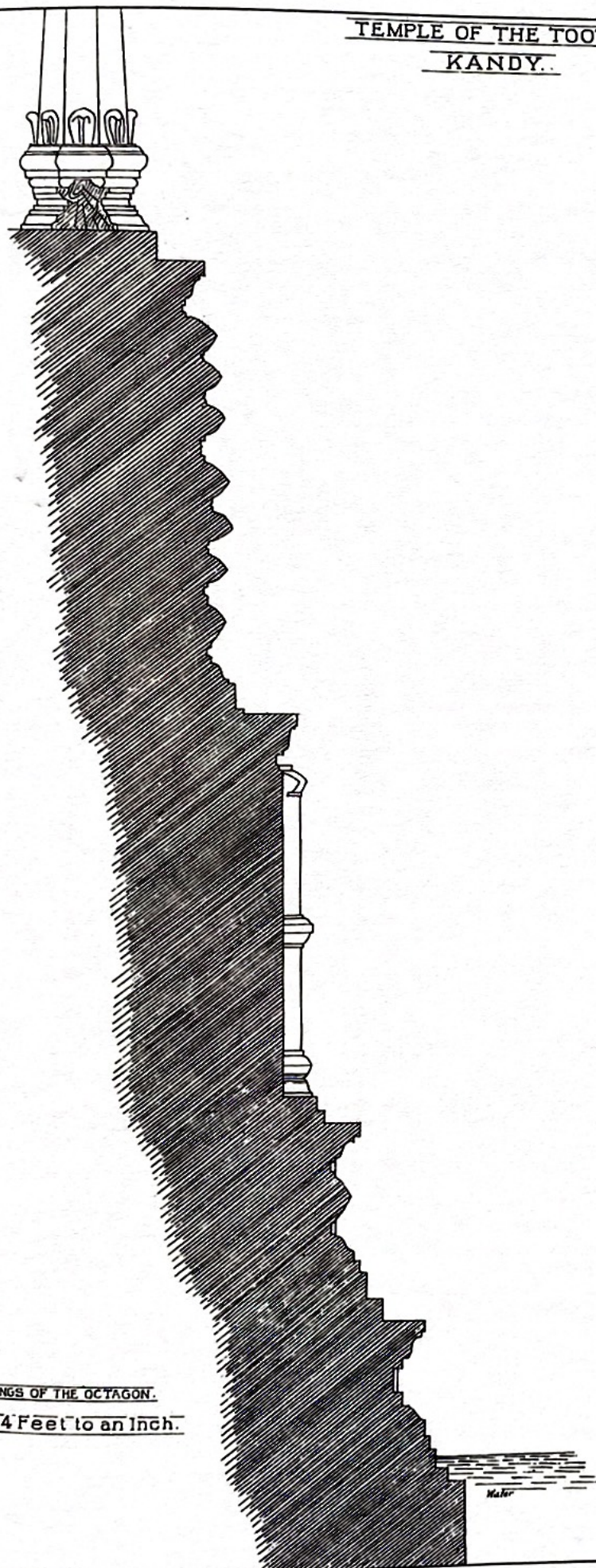


PLAN OF THE ENTRANCE TO THE PALLEMALE.

Scale:—3 Feet to an inch.

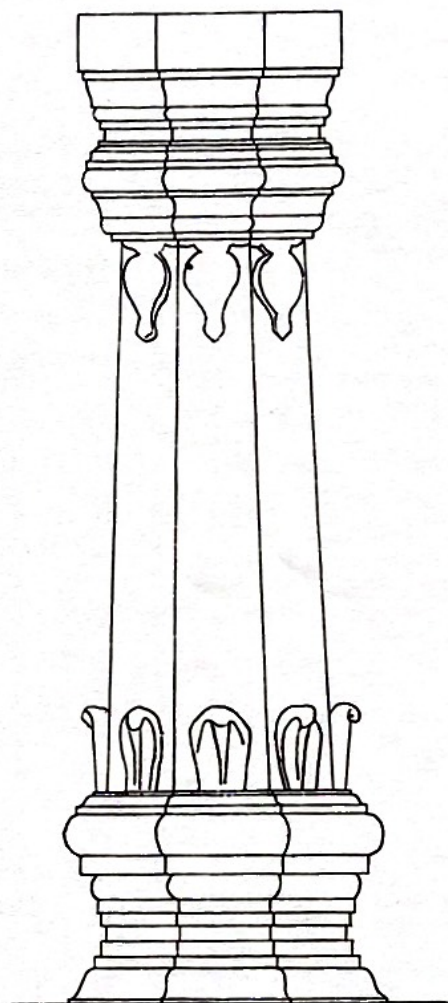


TEMPLE OF THE TOOTH.  
KANDY.

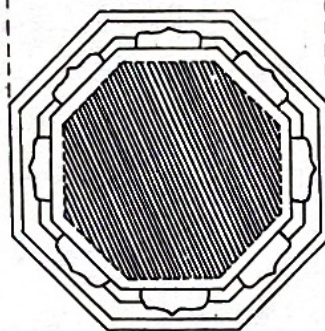


MOULDINGS OF THE OCTAGON.

Scale: 4 Feet to an Inch.



PILLAR IN THE OCTAGON.

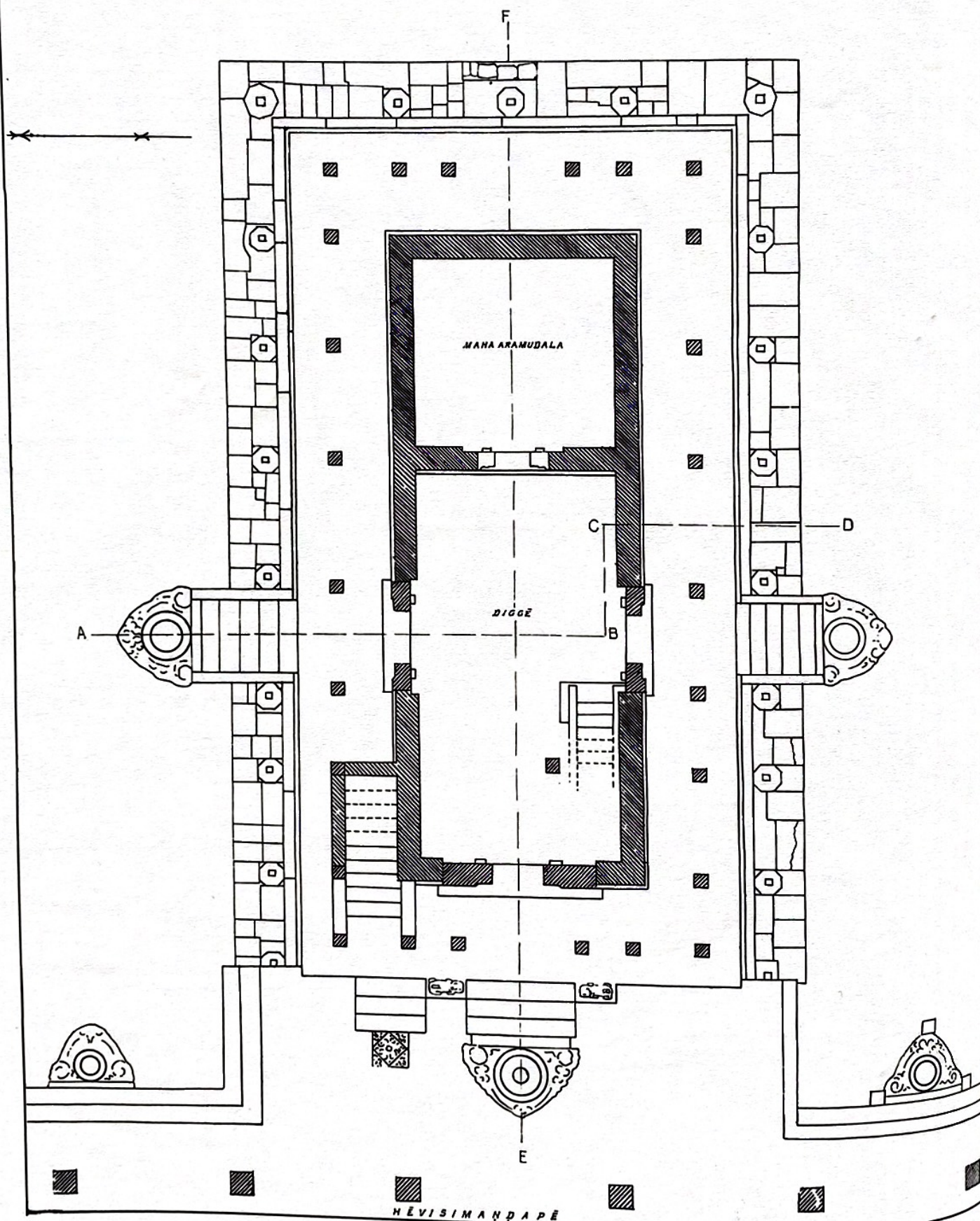


PLAN OF OCTAGON PILLAR.

Scale: 2 Feet to an Inch.



SHRINE.  
TEMPLE OF THE TOOTH.  
 KANDY.

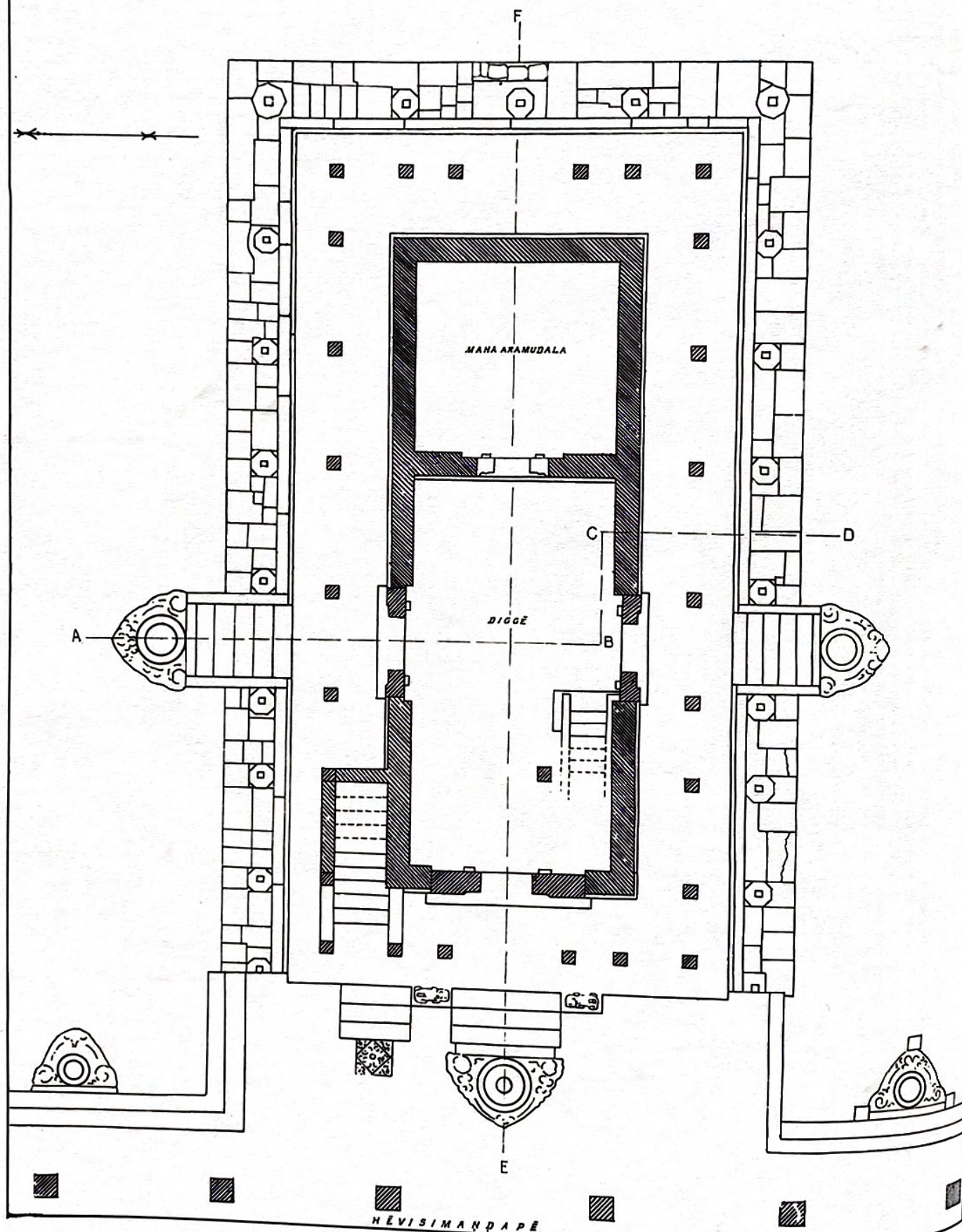


HEVISIMANPAPE

Scale 8 Feet to an Inch



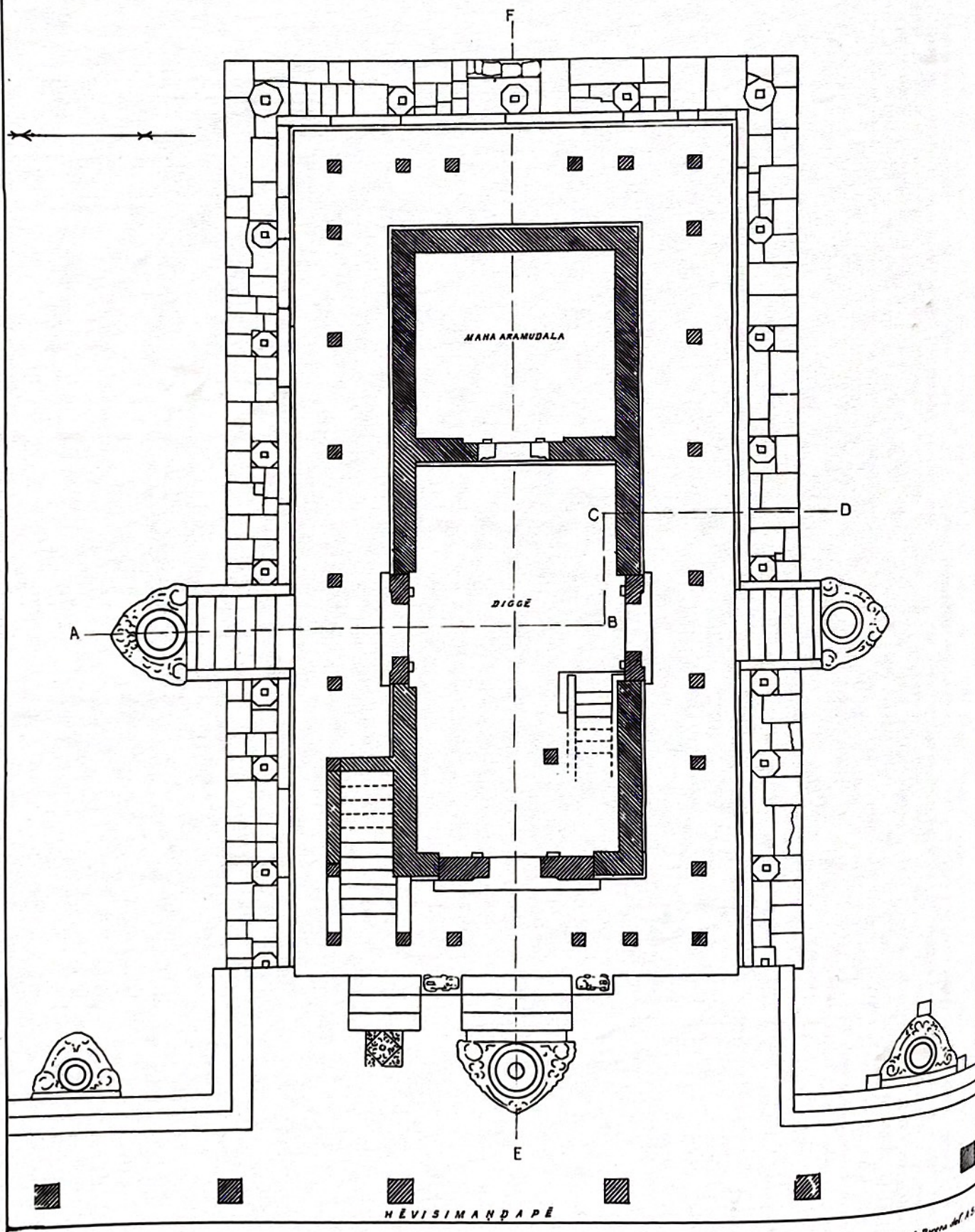
SHRINE.  
TEMPLE OF THE TOOTH.  
 KANDY.



Scale 8 Feet to an Inch



SHRINE.  
TEMPLE OF THE TOOTH.  
 KANDY.



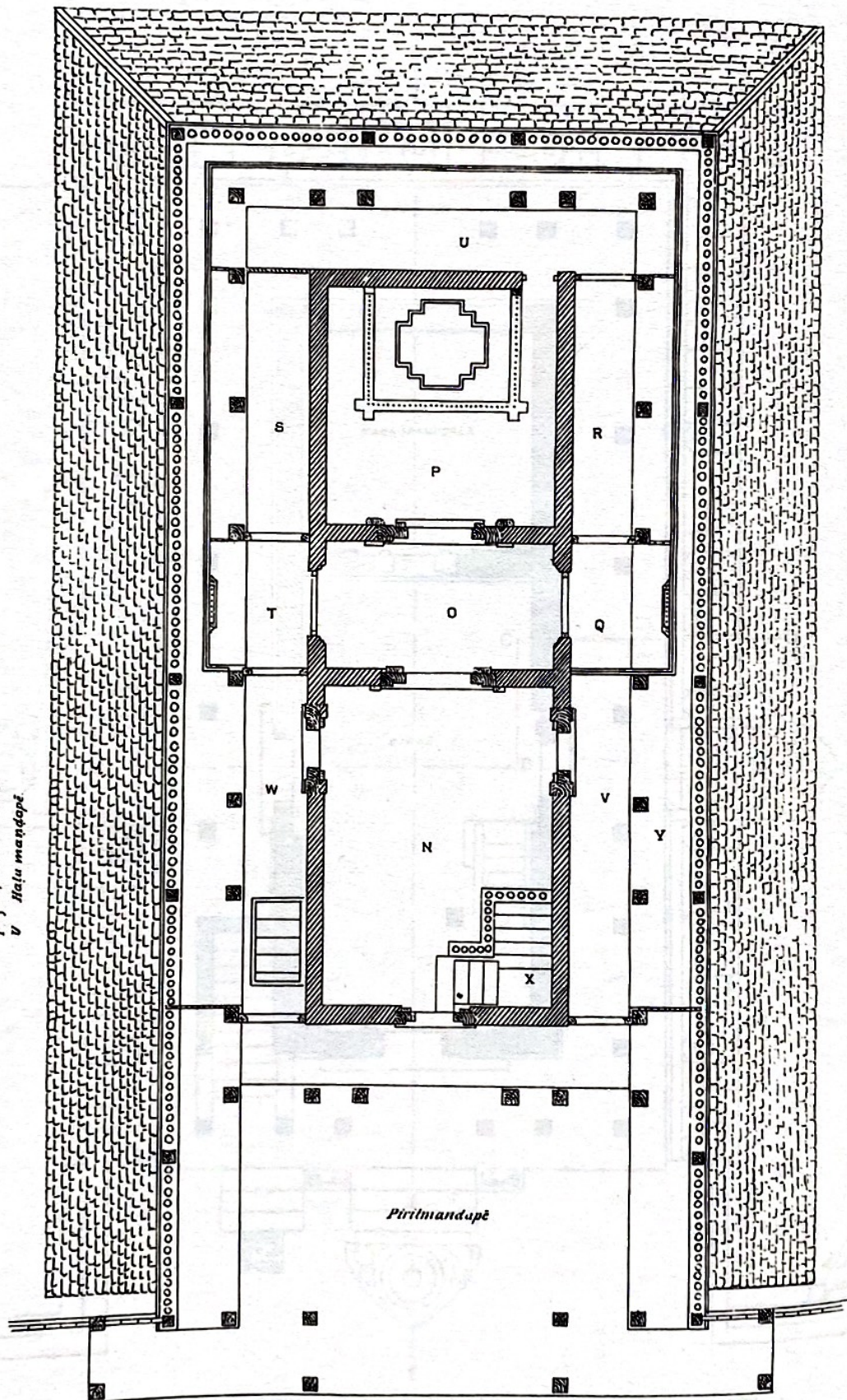
Scale 8 Feet to an Inch



TEMPLE OF THE TOOTH,  
KANDY.  
SHRINE, FIRST FLOOR.

REFERENCE

- K. } Hahdun Kādama.  
O. } Kavitāda Maduva.  
P. Alimālligāva or Vāḍasi/ina Mālligāva W. Piṣṣadōra.  
Q. } Kattiyana Jarāhda.  
R. } Ginidambē.  
S. } Pusgē.  
T. } Gopāten borāhda.  
V. } Haja mandapē.



Scale 8 Feet to an Inch

D.A.L. Perera del. A.S.S.

Survey Dept. Ceylon  
10. 5. 20



triangular or square pieces of straw matting with a fringe of ears of paddy.<sup>1</sup> These *karalpetti*, as they are called, are the first ears cut before the harvest.

At the back of the courtyard a big bell is hung above the level of the ridge of the verandah roof.

In the courtyard stands a house where the ritual is conducted. It is the *Māligāva* proper; I shall call it the shrine. Like all the temples of the type described in the first volume of the *Memoirs of the Archaeological Survey*, and in the second part of the second volume, the shrine is built on an oblong platform faced with stone. The mouldings have developed out of earlier types.<sup>2</sup> Upon this platform stand pillars of stone with capitals of wood supporting a triple corbel. The walls of the lower floor are made of stone, covered outside with flat, square tiles in vertical and horizontal rows. Conventional lions are embossed on these tiles, and painted formerly pink on black, and gold on pink; but those that have been repainted are yellow on blue and red on light blue. The oblong spaces enclosed by these tiles are mostly painted with the sun disk or with the moon.

The first floor, excluding the verandahs, exactly covers the ground floor, contrary to the usual practice of making each floor smaller than the one beneath it. With the verandahs it is wider, and so to lighten it the walls are made of wood with a coating of plaster about an inch thick.

There are three entrances to the shrine: the main one in the front or west side, and two side-doors.

The ground floor has two rooms. The first one is called *diggē* or 'long house', a term applied in temples of the gods to the long hall in front of the shrine where the tomtoms are beaten. It is empty except for a few tomtoms that hang there and a canopy of brass and glass containing a cushion. Through the 'long house' priests and worshippers enter and go upstairs. The worshippers go out again by the staircase outside the north wall. The east room of the ground floor is always kept closed. It is called *mahā aramudala*, or 'great treasure room', and contains vessels of gold.

The upper floor has three rooms. First, the *hañḍun kūḍama*, or 'sandalwood shed'. It is empty except for two enormous bowls, one of brass, called *kiribatpātre*, is filled with rice brought by the pilgrims on quarter-moon days; the larger one of copper, about two and a half feet high, is for the new rice at the harvest festival, and so is called *alutsālmaṅgalle pātre*, bowl for the new rice festival. Into this room priests and worshippers emerge from below, and pass into a small antechamber, also called sandalwood shed. In fact this term seems applied to the first floor as a whole. Mr. Paravitane suggests that the term represents the *gandhakuṭi* or perfumed chamber of the Buddha in Pāli writings. I shall call these two rooms first and second antechambers.

A small inverted brass lotus hangs over the door that leads into the east room. This room is the sanctuary; they call it *ātulmāligāva*, 'inner shrine', or *vāḍasiṭṭina māligāva*, 'the shrine of abode'. There the Tooth is kept enclosed on three sides

<sup>1</sup> Specimens are to be seen at the Pitt-Rivers Museum, Oxford. —

<sup>2</sup> *C. J. Sc.*, G, I, p. 5.



by gilt iron bars fixed into the back wall. These iron bars were put in by the British Government; there were none before. The caskets that cover the Tooth are set on a low throne of gold. The whole is covered by a glass case shaped like a truncated pyramid. The front of the wooden frame is overlaid with a sheet of richly chased gold. The case stands on a big throne of copper or brass plated with silver, and with a top of solid silver studded with gems. A casket in which the Tooth is taken in procession is also kept inside the cage under a glass case: it is gold and covered with cat's eyes and other gems. There is also a casket presented by the Government of India along with the relics from the Dharmarājika stūpa in Taxila.

In front of the cage stands a table of wood overlaid with silver. This is the altar. Against the wall on either side is fixed with hinges at the bottom a wooden table, silver-topped, with two lacquer feet at the free end. These two tables can be let down as extensions to the altar on either side.

Over the altar from the ceiling hangs an inverted lotus flower of gold with gems in the centre. In front of this is an electric fan with lamps.

There are four curtains. The first one hangs inside the door that leads from the first to the second antechamber. The second one hangs in front of the sanctuary door leaving space enough for a man to stand between it and the door. This is drawn whenever the sanctuary door is closed for the ritual, but any one standing on one side can watch what comes in and out at the door, and no objection is raised. The third curtain is a light one just inside the sanctuary door, and is drawn during the rites to prevent a view of the inside when the door is left ajar to pass things in and out during the cult. The fourth curtain hangs inside, and is drawn at the close of the service.

The narrow passage outside the first antechamber on the right is called *kavikāra-maḍuwa* or 'singer's shed'. On the left of this antechamber is the exit, *piṭadora*. On the right of the second antechamber and the sanctuary are two rooms called *kattiyana barāṇḍa* or 'pingo' placing verandah'; I shall call them outer and inner pantries, because it is here that all the food for offerings is brought. In the inner pantry are kept the gold bowls used in the service. The cord by which the bell in the courtyard is rung is passed through the wall of the outer pantry. The two rooms on the other side are the *gepalun barāṇḍa* or 'storekeeper's verandah'. Here are kept the musical instruments used by the singers.

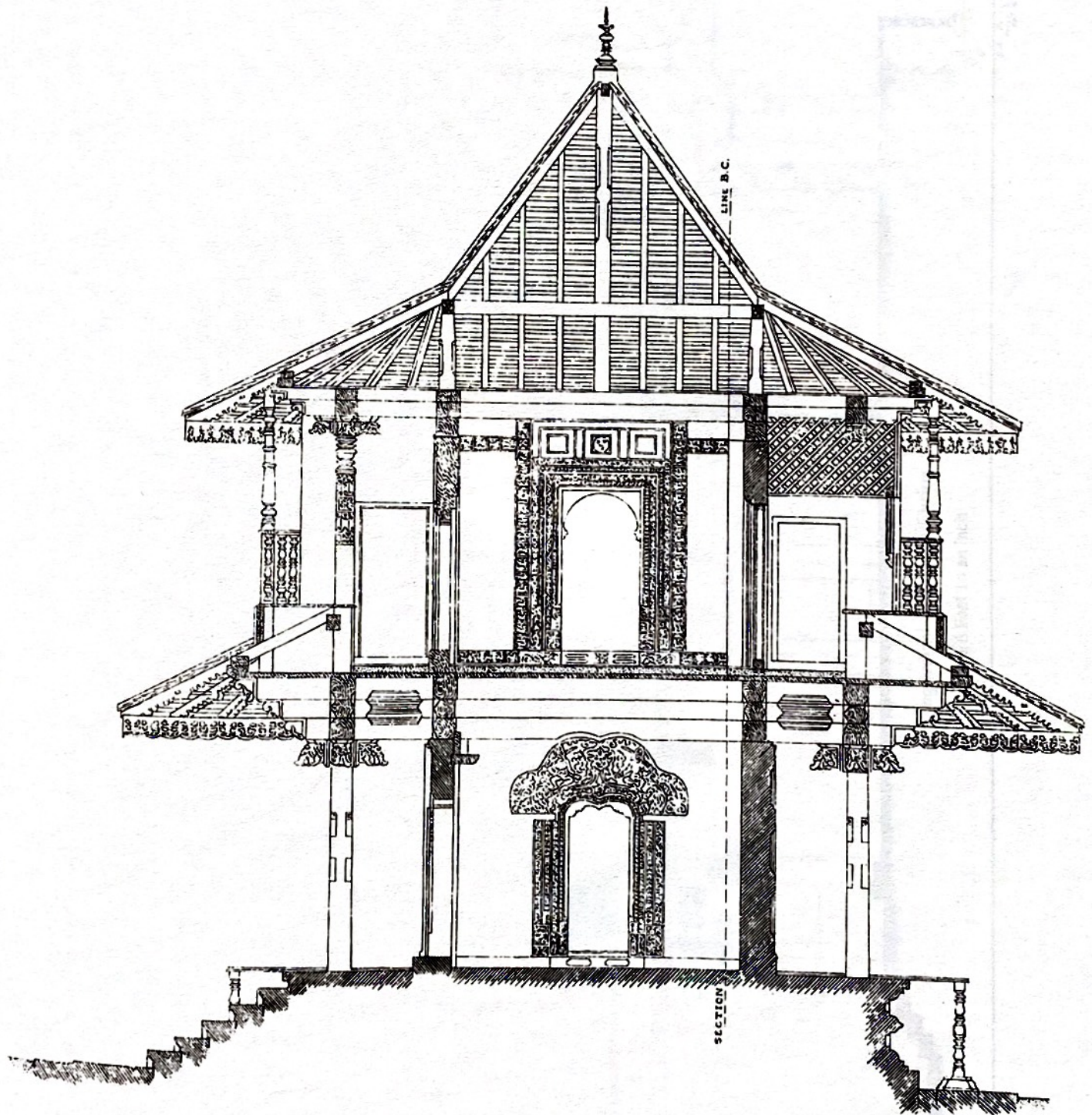
The first of these is also called *ālāttibarāṇḍa*. At the back of the sanctuary is the *halumandapē*, or 'clothes pavilion', where the Buddha's or the King's garments are kept, and the sandalwood for the services.

There are two doors in the south wall of the temple enclosure. The one at the west end leads to the street; the other between the kitchen and the eating hall is the way to the *māligāvē pansala* or 'dwelling quarters of the Temple', where the priests in charge of the ritual abide.

<sup>1</sup> A pingo is a pole carried on the shoulder with a load at each end.



TEMPLE OF THE TOOTH  
KANDY

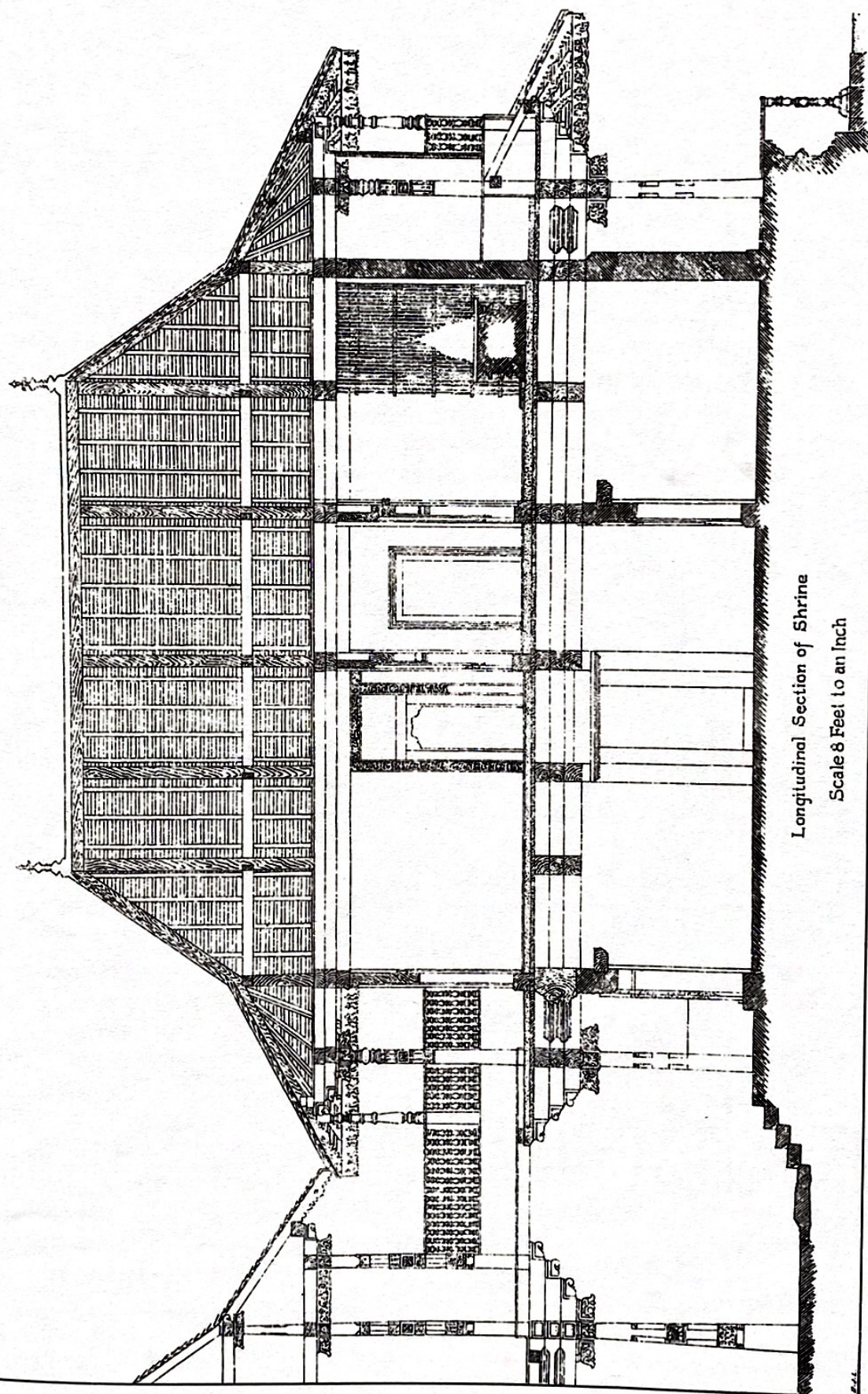


Cross section through, A.B.C.D.

Scale 6 Feet to an Inch



TEMPLE OF THE TOOTH,  
KANDY.

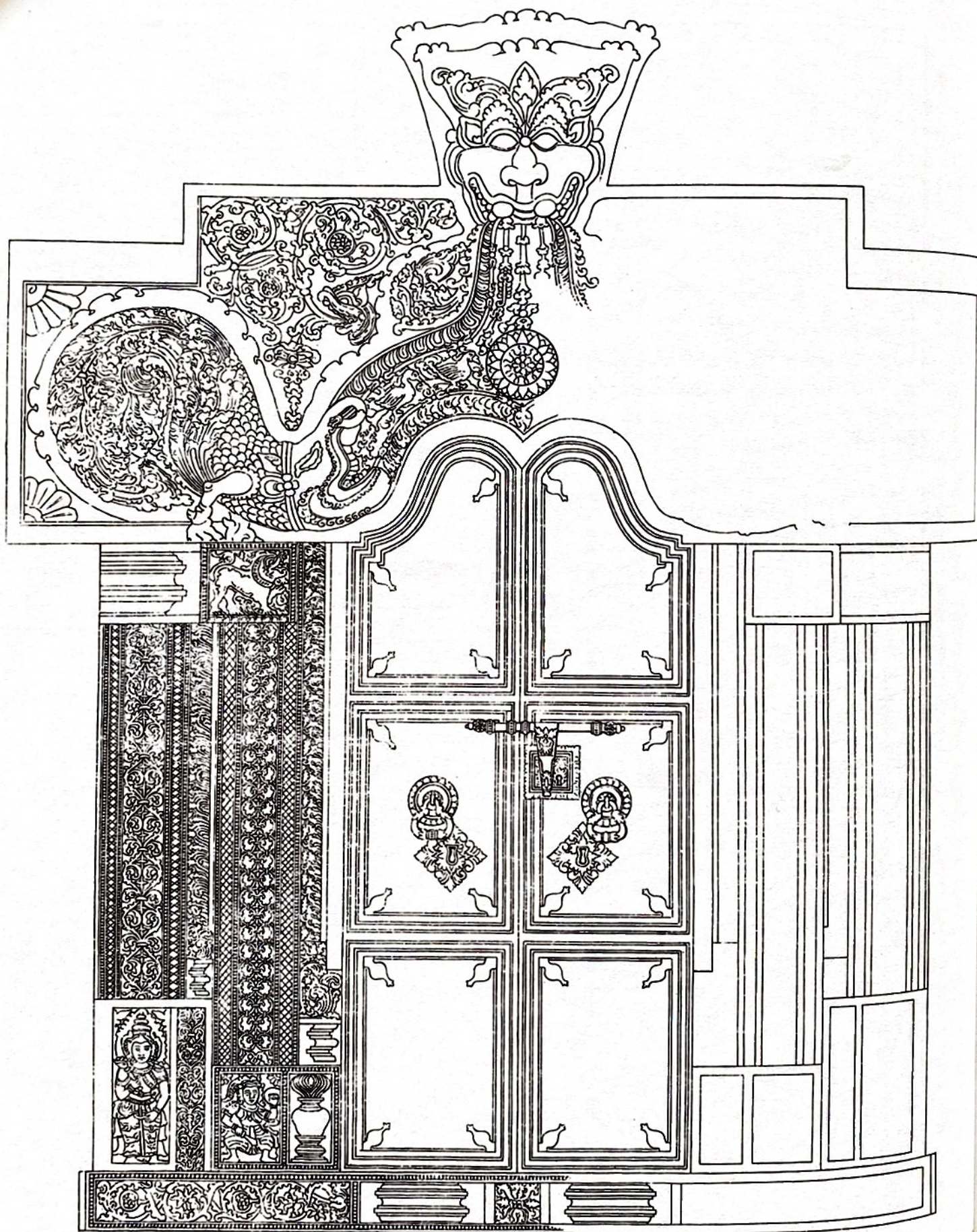


Longitudinal Section of Shrine

Scale 8 Feet to an Inch



TEMPLE OF THE TOOTH  
KANDY.



WEST DOORWAY OF THE SHRINE.

Scale = 14 Feet to an Inch.

D. A. J. Perera  
Survey Dept. Ceylon



### CHAPTER III

## PERSONNEL

#### *Lay Officials*

THE temple is controlled by a layman bearing the title of *Diavardananilamē*, 'Water-presenting officer', commonly shortened to *Diyanilamē*.

Before the annexation the king carried out the ritual and the water-bearer assisted him. If the king required that water be poured over his hands, the water-bearer did so, hence the title.

Formerly the king appointed him. Now he is appointed by the two high priests, by the chiefs who formerly were provincial governors and still bear the title of *Raṭemahatmayā*, or 'Lord of the Province', and by *basnāyaka*, or lay administrators, of other temples such as Gaḍalādeniya and Āmbākka. He administers the revenues, decides whether the temple is to be rebuilt, or the Tooth exhibited. I shall therefore call him the administrator. He appoints the minor officials of the temple from certain families. In making these appointments the heredity is reckoned in the male, not the female line. These families were originally appointed by the king. The temple officials are collectively called *ātulkattalē rājakārikaranāya*, 'the performers of service in the inner shrine'. They are appointed annually, but the same man may be reappointed.

Several of them have titles compounded with *rāla*, which Mr. H. W. Codrington derives from *rājan*, king, and the suffix *la*. The title has gone down in the world since it is applied to all kinds of petty headmen. All those, however, who bear the title are of the *goigama* or cultivator caste, the highest in the land now that the royal and priestly castes are extinct. This caste, however, includes the greater part of the population.

The chief of these minor officials is the *kāriyakōrāla*, a title derived from *kāriya*, work, and *kōrāla*, which is the title now given to territorial headmen immediately below 'lords of the province'. He supervises all the service or tribute of the temple, the *rājakāriya*, king's service, as it is called, gives notice to the people who occupy the lands of a temple official when a procession or other function is to be held, takes charge of all the rice and other provisions, and has all the gold vessels in his charge. If there is any vacancy among the eighteen officers who do the 'king's service' of the temple, he recommends a man to the administrator. I shall call him the manager.

The rest of the officials are enumerated in no particular order.

Two *kattirāla*, or pingo-bearers, from *kat*, a pingo.

One *vattērurāla* or *vattōrurāla*. There seems to be some doubt as to the correct form, though the *e* seems to be right. The word *vattōru* means list, inventory. He conveys the keys from the high priest to the temple, in order to open the shrine, and takes them back when the service is over, assists the priests with the ritual, and is the



only lay official allowed inside the sanctuary during the performance of the rites. If he is absent the priests must do his work, such as sweeping, inside the sanctuary. We may conveniently call him the steward. He is appointed from one of the two families, Aladeniya and Aludeniya. These families do not take it in turns: it depends on the administrator's fancy.

One *geparāla*. A *gebarāla* is a storekeeper attached to a temple; but the official at the Temple of the Tooth quite definitely spells his title with a *p*. Notwithstanding, it is doubtless the same word, and I shall therefore call him storekeeper. He is in charge of the offerings, does the work in the antechamber, and sends the people away. He is chosen from the same families as the steward.

These last three officials when on duty wear circular hats which are red. The embroidery, if any, varies, and I have seen green and purple for the underside. They have the upper part of the body bare, and have a white cloth wound round them under the armpits and tied with a red cloth. At the dawn service, however, they do not trouble to wear their hats or to tie the red band, because there are few people. The administrator wears the four-cornered hat and uniform such as is worn by *ratemahatmayā*.

One *hakgedikāra-appu*, or 'chank-sounding chief', because he blows the chank.<sup>1</sup> An alternative title is *hakgedimuhandiram*. I have never seen him wear a hat, but he wears the white cloth under the armpits, not, to my observation, the red band. He is of the cultivator caste.

One *piun*, which is the Sinhalese pronunciation of the word *peon*, which is officially used in Ceylon for a messenger.

Two *ālattiammā*, old women chosen from the cultivator caste. *Ālati* in Tamil means 'a light, &c., waved before an idol or any important personage'; and *ammā* is Tamil for mother. They officiate at the Wednesday day service.

Two *mulutānrāla*, or 'food chiefs', in other words, cooks.

One *murakārayā*, that is watcher, for the kitchen, grinds the curry, cuts firewood, fetches water, in fact corresponds to the kitchen cooly of an ordinary household. He is of the jaggery<sup>2</sup> caste.

One *pallēmārāla*, or chief of the lower floor, performs the duties of steward, storekeeper, and pingo bearer in the lower floor shrine. He wears a round red hat.

Two *hamudāvālē āracci* or 'sergeants of the troops' (among territorial headmen the *āracci* come next to the *kōrāla*) take it in turns to attend for a month at a time. They control the pilgrims and keep order in the courtyard, are responsible for the safety of the temple at night, inspect the doors, and keep the place clean. They are the chiefs of the watchmen and are of the cultivator caste.

Two *hamudāvālēmurakārayā*, or watchers of the troops, sweep and carry letters. They belong to the jaggery caste and have paddy fields. There are, I was told, eight watchmen every night: the sergeants, two watchers of the troops, three drummers, and the chank blower, armed with old Sinhalese spears.

<sup>1</sup> A conch shell. It is used as a trumpet in Indian temples.

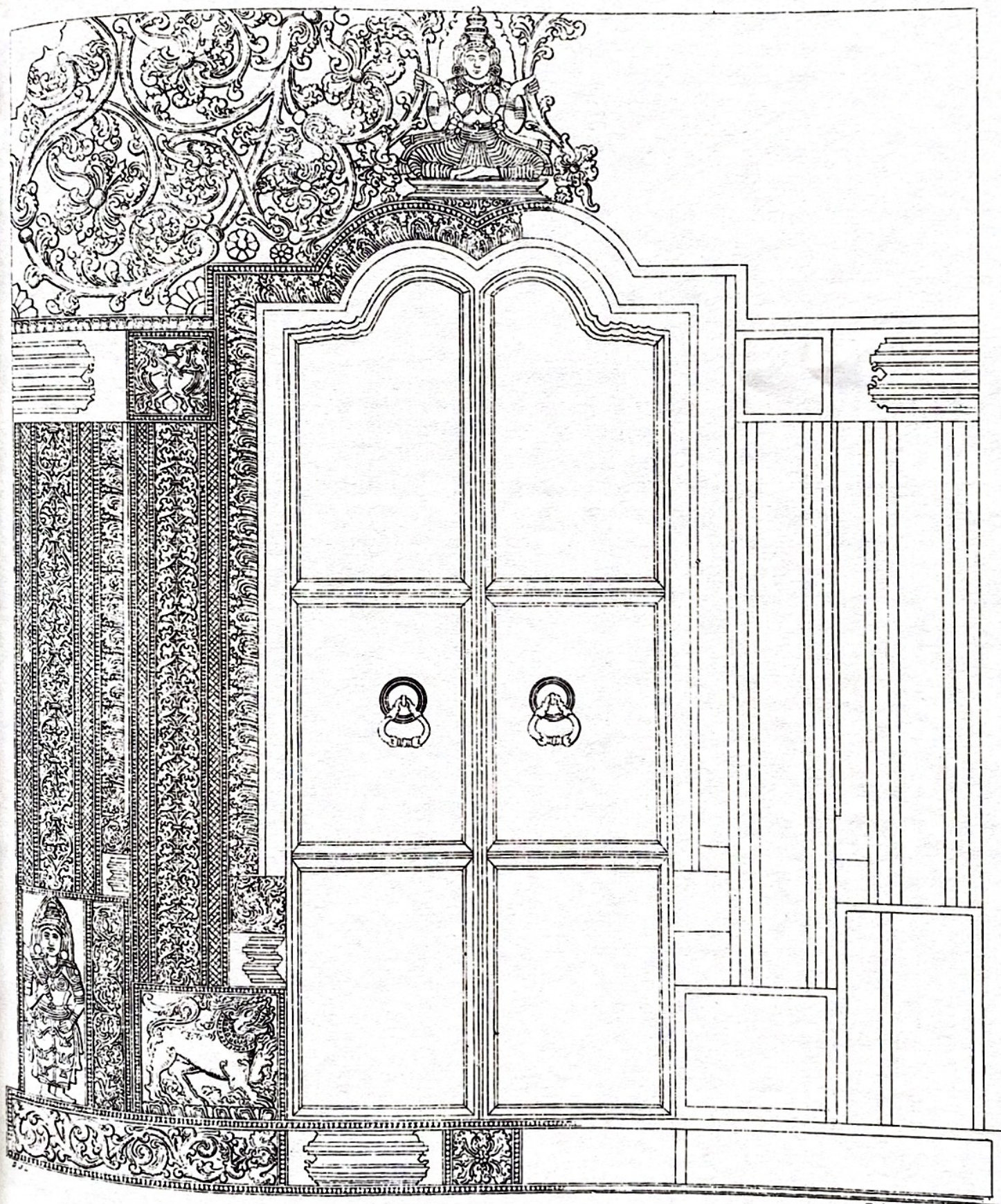
<sup>2</sup> Sugar made from the kitul palm.



# TEMPLE OF THE TOOTH.

KANDY.

NORTH DOORWAY OF THE SHRINE  
GROUND FLOOR.



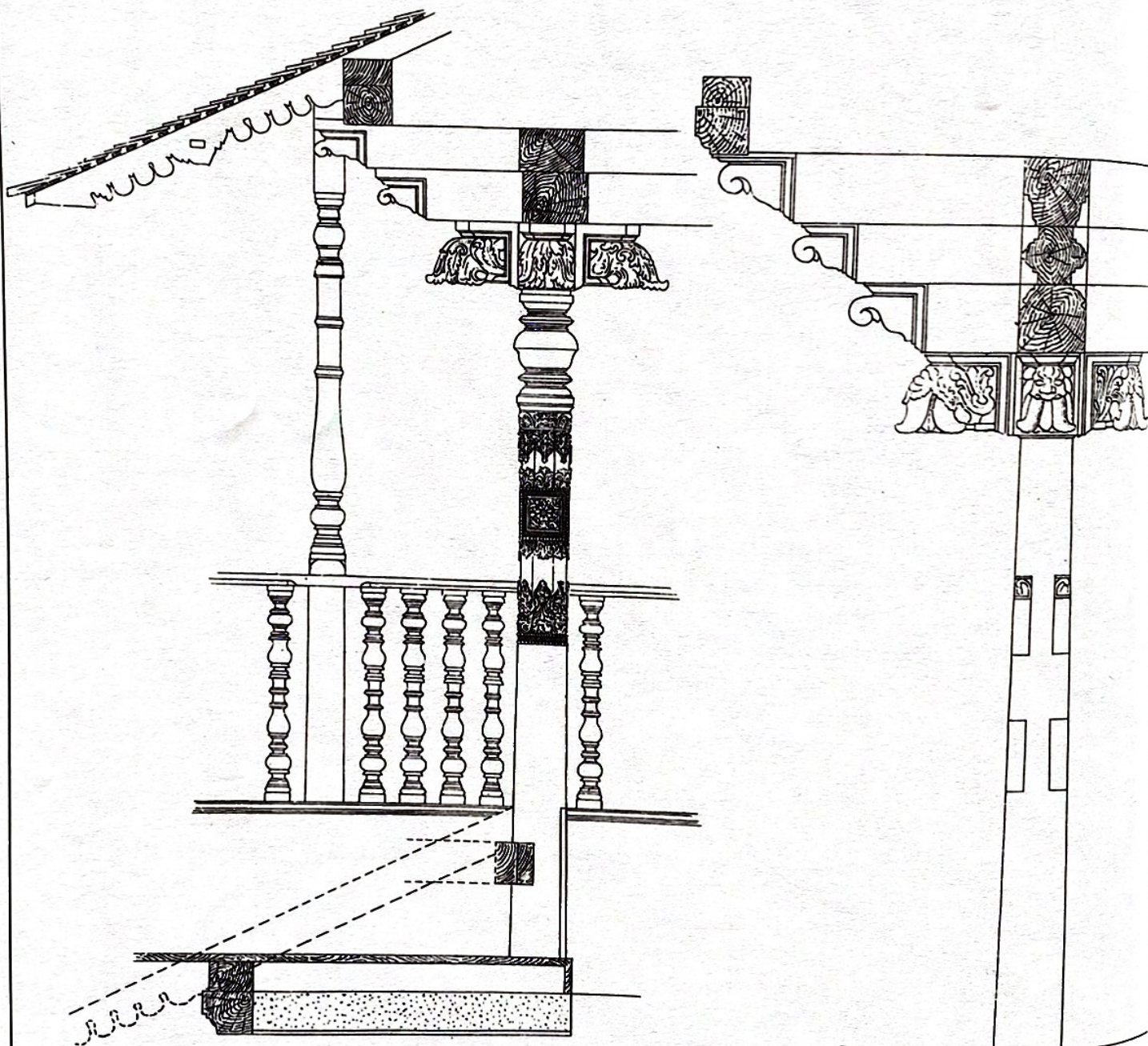
D. A. L. Perera. del.

Scale: 1 Foot to an Inch.

Survey Dept. Ceylon.  
26. 1. 27.



TEMPLE OF THE TOOTH.  
KANDY.



DETAILS OF POSTS & ROOF,  
FIRST FLOOR FRONT.

PILLAR & BEAMS,  
PERRON OF THE SHRINE.

Scale - 2 Feet to an Inch.



Four *paṇikkīyā*, or drummers.<sup>1</sup> These four are the chief drummers; they engage two to help them, but these two are only hirelings, not officials. That makes altogether six, corresponding to the six instruments in use when they are in full force. They are of the *nākatī*<sup>2</sup> caste. They are also called *siṅgārakkārapaṇikki*, *siṅgārakkāra* being a Tamil word for one who dresses up. Their chief dances and beats the drum in person on occasions, as at a Wednesday day service. He is a descendant of people to whom the king gave a *nindagama*.<sup>3</sup>

The full dress of the drummers, when performing, includes a kerchief called *uramālē*, tied over the head, and a sash round the waist, but at the dawn service they are not particular about either. No one but the drummers may wear the kerchief on the head.

One *uḍumālēmohottāla*, or 'secretary to the upper floor', keeps an account of the valuable things offered. The person who bears the title of *mohottāla* is a 'first class', that is pure, cultivator.

One *valarvemohottāla*, or 'Big House Secretary', the Big House being the administrator's. In other words, he is the private secretary.

One *gabaḍāvēmohottāla*, who is clerk to the manager, and sends letters to the other members.

The *haṇḍunkapurāla*, that is 'sandalwood ministrant', or short *kapurāla*, rubs sandalwood on a stone in the kitchen in order to prepare sandalwood paste. There are two, *Ganoruvēkapurāla* and *Kalugamuvēkapurāla*, both of the cultivator caste, who take it in turns for a period of a year. They only come in on Wednesdays.

There are four *kavikārayā*, reciters of poetry or singers, who belong to the cultivator caste. The chants they sing are not recorded in writing, and they will not give the words; but Mr. Parānavitane, who has listened to them, says they begin with a salutation (*namaskāra*) and then sing the history of the Tooth as recorded in the Chronicle of the Tooth. They accompany themselves on instruments described in the next chapter. There is chanting sixteen times a month, unless the quarter-moon singing happen to coincide with the Wednesday or Sunday singing.

There is a man who holds land on condition of supplying one tray of flowers at the day and one at the evening service. This custom is called *malmurē*, from *mal*, flowers, and *murē*, presumably 'season', 'times', a word of Tamil origin.

Indeed all these officials hold land for their services. Thus the storekeeper has lands assigned to him in Aladeṇiya. Though he belongs to the same families as the steward, yet the lands are separate. The singers each have two *pāla*, about half an acre, of paddy land.<sup>4</sup> The chief drummer claims to be descended from people to whom the king gave a *nindagama*, a term which Mr. Hayley defines as 'a village under the domination of a mesne lord, himself the tenant of the Crown'.<sup>5</sup> The manager, however, states his lands to be *paraveṇi*, not *nindagama*, defining the first

<sup>1</sup> In the Southern Province and elsewhere *paṇikkīyā* is a barber. It is also used of an elephant-keeper. It seems to be the title of chiefs of lower castes.

<sup>2</sup> Sanskrit *nakṣatra*, constellation.

<sup>3</sup> See Childers, s. v. *ammanam*. A *pāla* is one-quarter of an *amuṇa*.

<sup>4</sup> See text below.

<sup>5</sup> pp. 228, 233, 237-41.



as land given to those who do service for the temple, the second as land given to those who do service to the chiefs. They can sell their lands, but the buyer will have to pay annually a sum in lieu of tenure service (*rājakāriya*).<sup>1</sup>

The *ālattiammā* get fifteen bushels of paddy each yearly.

The temple employs a cooly, that is a daily paid man, not a tenant, to carry the torch before the priests.

### *Ecclesiastics*

The Siamese sect which is the most powerful and owns most of the important temples in Ceylon restricts its orders to the members of the highest or cultivator caste.<sup>2</sup> Its shrines are divided between the two monasteries known as the Malvatte on the south shore of the Kandy Lake, and the Asgiriya, some distance to the north-west of the same lake. Thus Anuradhapura belongs to Malvatte, but Polonnaruwa to Asgiriya.

The priests of these two monasteries are always men of good families. Each community has a principal or high priest (*mahānāyaka*) and a vice-principal (*anunāyaka*). Each community in turn has charge of the temple. The two principals in turn appoint three priests for the year. They change about at the full moon of the month Āhāla, when the retreat (*vassa*) begins: in 1923 this fell on 27 July. When they change over an inventory is held in presence of the two high priests, the administrator, the priests who are leaving, and those who are taking over. These last sign the book.

There are two priests for the upstairs sanctuary, and one for the lower floor shrine (*pallēmālle*). It is not necessary that both priests should attend the service in the sanctuary, though both usually do. Two are appointed in case one is ill. If both are ill, the high priest is notified and appoints another, or comes himself. The lower floor priest has no authority to officiate in the upper floor. The priests must begin their ministration at the lower floor; they cannot begin straightaway in the upper sanctuary.

The upper floor priests, on the other hand, can officiate at the lower floor if the third priest cannot attend.

Like the lay officials these priests are hereditary (*paramparāven*), but it is not the heredity of families, only that of teacher and pupil (*guruśiṣya paramparāva*).

During their term of office they live in the dwelling quarters on the south side of the temple, not in their monasteries.

There is only one key of the iron cage in which the Tooth is kept: it is with the administrator. There are three sets of keys to the caskets, one with the administrator, one with the Principal of Malvatte, and one with the Principal of Asgiriya. Thus the caskets cannot be opened except when all three are present. The keys of the doors are with the priest who conducts the ritual.

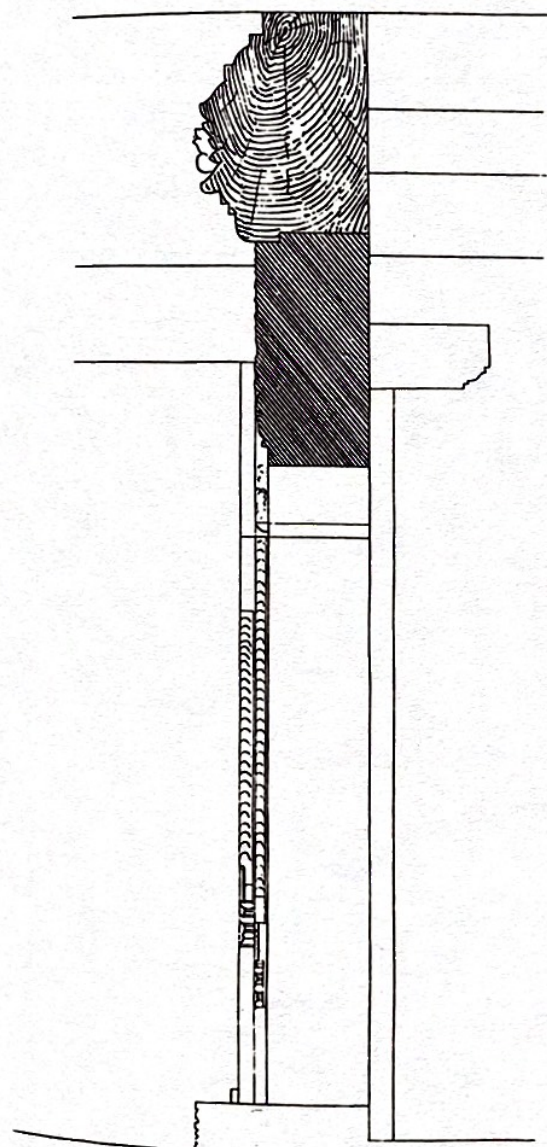
<sup>1</sup> Cp. Hayley, p. 253.

<sup>2</sup> For the sects, see Hayley, p. 539.



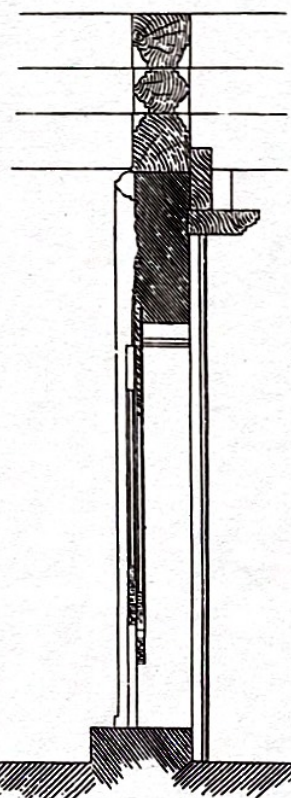
TEMPLE OF THE TOOTH.

KANDY.



SECTION THROUGH THE CENTRE OF THE  
FRONT DOORWAY OF THE SHRINE.  
GROUND FLOOR.

Scale=2 Feet to an inch.

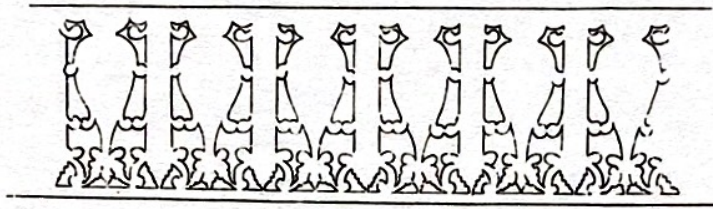


SECTION THROUGH THE CENTRE OF THE  
NORTH DOORWAY OF THE SHRINE.  
GROUND FLOOR.

Scale=3 Feet to an inch



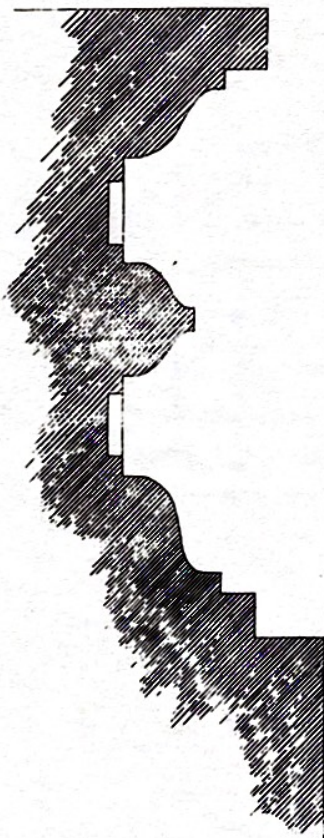
TEMPLE OF THE TOOTH.  
KANDY.



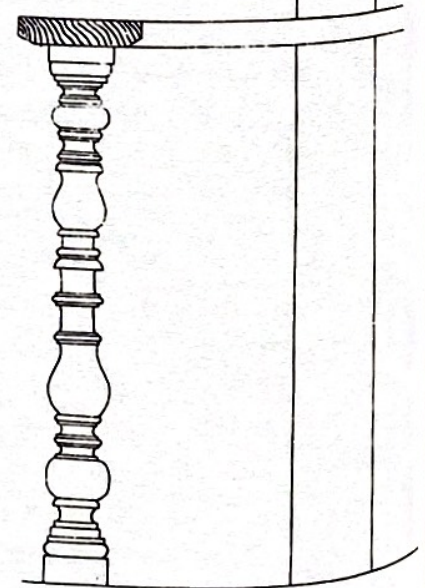
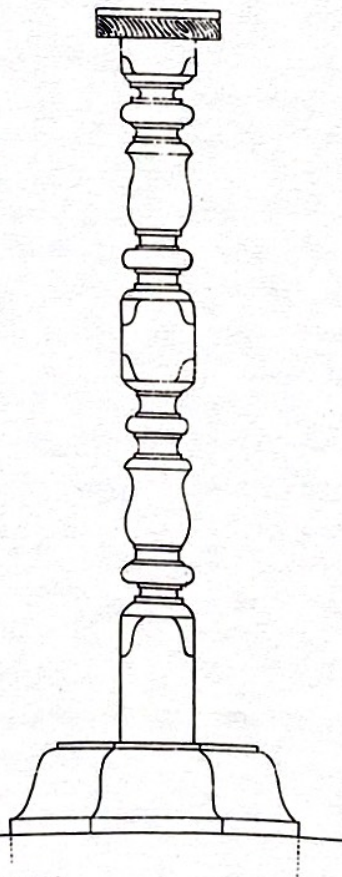
VALENCE BOARD, UPPER FLOOR ROOF.



VALENCE BOARD, LOWER ROOF.



PLINTH OF THE SHRINE &  
RAILING POST.



POST AND RAILING IN FRONT OF THE SHRINE  
UPSTAIRS.

Scale: 1 Foot to an Inch.



## CHAPTER IV

### UTENSILS

THE following objects are kept in the sanctuary for the daily offering :

First the 'eight requisites' of a priest.<sup>1</sup> These consist of the three robes (*tunsivuru*) of a monk, his girdle (*kāyabandhana*), razor (*kaḍakāṭṭa*), needle (*idikaṭṭuva*), bowl (*pātraya*), and water strainer (*perahankaḍa*). There are two sets, both presented by Kirtti Śrī Rajasimha.

A bejewelled fan (*avāna*) of solid gold, both disk and handle, presented by the same king.

A fly-whisk (*cāmaraya*) with handle of gold presented by the same king.

A small gilt or gold bell (*minigeḍiya*).

A little gold cup with detached lid in which water mixed with sandalwood is kept. It is called a sandalwood casket (*hañḍun karañḍuva*).

A burner shaped like a cluster of three flowers for offering camphor and so called *kapurumalatta*, 'camphor-flower branch'. I have seen scented oil kept in one of the cups at the Wednesday day service.

A tooth stick (*dāhāṭi*) of *kabarossa* wood with a handle of gold : the wood is used once, then thrown away.

Small pieces of white starched cloth about two inches square, called *tetamāttuva*, that is towel, from *teta*, moisture.

Two golden vessels of the *keṇḍia* type, which is like a big-bellied coffee-pot with a long spout attached to the lower part. These are used to hold water and therefore are called *pānkeṇḍiya*. There is a large one and a small one.

A solid gold betel dish (*dalumuralaṭṭuva*) covered with jewels. This was presented by the mother of Kirtti Śrī and bears an inscription to the effect that it was used by her and presented to the temple. This is kept wrapped up and a silver plate with silver cover is placed upon it for holding betel.

Two flower trays (*malbandēsi*), one small one of gold, given by Kirtti Śrī and used on Wednesdays ; one larger, of gold and silver mixed, used on other days. It was presented by Sir Edward Barnes, Governor of the island from 1824 to 1831, to a chief, and by the chief presented to the temple.

A silver spittoon (*kālañci*) about eighteen inches high stands on the floor.

A silver seat which I have not seen.

Such are the ritual utensils kept in the sanctuary.

I might here remark that there are many terms used in the temple which are not understood outside. *Kālañci* is an example : the common word for a spittoon is *paḍikkama*, which is Tamil. The titles *geparāḷa* and *ālattiammā* are other instances.

<sup>1</sup> P. *aṭṭhaparikkhāra* ; Sin. *aṭṭapirikara*. See P. T. S. Dict., s.v. *parikkhāra*.



Other terms are well known outside, but are only used of the Buddha and gods. Thus water is *pān* ; food, *āhāra*, *mulutān* ; betel, *dāhāt*, *dalumura* ; to offer, *dakvanavā*.

The priests have a skin, generally of a goat, rarely a cloth, which they spread on the floor to kneel upon. I shall call this the praying skin.

The pingo used for carrying the offerings of food from the kitchen to the pantry consists of a stick from which depends at each end a long cloth, like an inverted funnel, made of broad bands alternately green and brown. This pingo is called *hēmakat*, 'golden pingo'.

The feet of the priests are washed by ladling water over them by means of a coco-nut shell attached to the end of a stick. The same ladle is used by the public.

The torches (*atpandama*) consist of a handle, on the end of which is fixed a cup in which dried coco-nut is burnt.

The drummers' instruments are :

The *davula*, a cylindrical drum hung from the waist in a horizontal position and beaten in slow time with a curved stick in the right hand ; this beat is punctuated at intervals by a blow with the left-hand palm. I shall call this instrument the drum.

The *berē*, a drum tapering at both ends, hung like the *davula*, but beaten equally at both ends with the palms of the hands. This I propose to call a tomtom. It is harsher and less resonant than the other drums, the right-hand end is louder and higher in tone, the other lower and muffled.

The *tammāttama*, a double kettledrum, beaten with two sticks bent at one end and turned back into a loop. Such sticks are called *kaduppuva*. The left-hand kettle-drum is taut, and is beaten in fast time with both sticks. The right-hand one is less taut, and has a weak, muffled sound. It is only used to punctuate the other one.

The *horanāva* or clarinet.

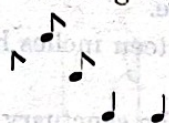
At an ordinary service I have never seen all six drummers on duty : at dawn there will be one pair of kettledrums, one drum, and one clarinet, the three who have slept in the temple ; at the day service there will be more, it may be two pairs of kettledrums, two drums, and one clarinet. At the Wednesday day service there may be six.

We can distinguish two methods of drumming. In the ordinary way the kettle-drum begins with three or more beats in quick time with varied length, the short notes being mostly on the left drum ; then follow one to six beats on the drum with the sticks in slower and more regular time. Thus during the offering of food on the Sunday evening I have noted the following rhythm, approximately

Taut kettledrum

Slack kettledrum

Drum



Every now and then, or else to mark a special stage of the service, kettledrums and drums give a simultaneous roll, in which the hand is used on the drum as well as the stick. As for the clarinet player, he seems to please himself whether he comes in or not except at the critical points when the drums give a simultaneous roll : at such times he usually functions, and always when they walk round the shrine.



The instruments used by the singers are :

Two small drums called *udäkki*, shaped like an hour-glass, beaten with the hand. The sides are of silver. On one occasion I saw in use a still smaller one with lacquered sides as shown in Plate 31.

A silver hoop mounted with pairs of little cymbals like a tambourine without the skin. There are two pairs together all round, except on the side where the hoop is seized with the hand. It is called *panteruva*, and is beaten and passed from right to left hand and back again.

A pair of miniature cymbals called *tälampota*.

The singers each wear on the right wrist a hollow silver ring with shot inside.

The closed room of the 'eating-hall' is full of objects used in the temple procession (*perahära*) which takes place at the full moon of Nikini, that is July-August. There are :

Torches with handles of ivory inlaid with silver.

Staves surmounted with large disks of talipot leaves adorned with mica. These are called *avuatü*, 'sunshine branches', and are held over things.

Smaller disks of painted wood or of cloth mostly bearing the figure of the sun and mounted on long staves. These are called *sēsät*, in Pali *setachatta*, that is 'white parasols', the ensign of sovereignty.<sup>1</sup>

Other disks, called *palliya*, hut, are bent over in a manner suggestive of a cobra's hood.

Small domes on the end of staves are called *mutukude*, pearl umbrellas.

There are flags ;<sup>2</sup> Burmese umbrellas ; trumpets called *kombuva*, semicircular with a chain across.

<sup>1</sup> *Mhs.* 50. 1, *et passim*.

<sup>2</sup> E. W. Perera, *Sinhalese Banners*, Memoirs of Colombo Museum, Series A, No. 2, 1916, Colombo : Government Printer.



## CHAPTER V

### RITUAL

THE temple enclosure is thrown open at dawn and closes after the evening service; but the main shrine and the lower floor shrine are only opened during services.

An act of worship is in Sinhalese called *pūjāva*, which is simply the Sanskrit with the addition of the Sinhalese suffix *-va*. The old Sinhalese is *puda*. The fundamental meaning of the word, in Sinhalese at least, is 'offering'.

There are two kinds of offerings. First, *uddesikapūjāva*, or 'offering to the intention of', viz. the Buddha. Of such a kind are offerings of flowers and meals, and the offerings at the temple belong to this class. They are called offerings to the intention of the Buddha, because he does not actually partake of them. The other kind of offerings is called *pratipattipūjāva*, or 'offering of (good) conduct', that is it consists in the practice of good deeds. It is higher in merit than the other.

The first part of the dawn and evening services, namely the dressing of the Buddha down to the first public offering of flowers, is called *tēvāva*, a word of unknown origin. A *tēvāva* is said to be the same service as is rendered to a king and was rendered to the Buddha in his lifetime.

There are three services daily. The Sinhalese day begins at dawn, not sunrise. The dawn service is called *arūna*, a Sanskrit word for dawn, or *aluyama*, the Sinhalese word for the same.

The day service is called *davalpūjāva* and takes place nine Sinhalese hours after sunrise. It is therefore called also *namapūjāva*, nine hours' worship. The Sinhalese hour is twenty-four minutes, and nine of them make three hours and thirty-six minutes according to our reckoning. That would put the day service about nine, but in practice it is nearer nine-thirty. The evening service, *havasapūjāva*, is supposed to take place at sunset; in practice the introductory drumming begins about twenty minutes past six, which is about sunset by Ceylon time.

With these hours compare the account given by *Jātaka*, I. 226, of the merchant Anāthapiṇḍika's benefactions to the Buddha and his monks: 'While the Teacher dwelt at Jetavana he went daily to the three great ministrations: he went once at dawn, once after breakfast, once in the evening. There were also other intermediate ministrations.'

#### Dawn Service

About half-past five in the morning the drummers who have slept in the temple get ready. One gives a few beats on the kettledrum, then after a pause there begins a steady beat consisting of one on the slack kettledrum, nine on the taut one in quick and unequal time, followed by three slower and equal beats with the stick on the drum, somewhat like this:

T     ♪ ♪ ♪ | ♪ ♪ ♪ ♪ ♪  
S     ♪  
D     ♪     ♪     ♪



the clarinet joining in, apparently at its own sweet will. The drummers are, to our minds, very casual, sitting down in the early morning, when it is cold, chewing betel, talking, and even indulging in such play as does not stop their drumming. This introductory drumming is called *aluyandurē*, dawn service. Temple drumming is spoken of as 'an offering of sound' (*śabdapūjāva*).

The outer doors of the temple are usually opened before the drumming starts. Worshippers collect in the tomtoming hall, few in numbers at this service.

The rhythm changes to a simultaneous roll when the priests, about a quarter to six, appear at the far end. Preceded by the torch-bearer and the steward carrying the keys about the level of his shoulders, and followed by the other lay assistants, they come along the east and the north verandah (I have seen them in rainy weather come the other way round). When they reach the fountain the drumming ceases. The chank-blower pours water over their feet and they move on to the west door of the shrine. Here the torch-bearer leaves them, and goes on, followed by the lower floor chief and the third priest to the lower floor shrine. The door of the main shrine is opened and the procession goes upstairs, but the public is shut out. The priests adjust their robes in the manner shown in Plate 27, with one garment hanging in front and behind over the shoulder and the other round the waist. No one is allowed inside the sanctuary without a waistband, and I have seen a priest refused admittance because he had nothing tied round his waist.

As soon as the second antechamber is opened the big bell is rung three times. The drumming then resumes, but on a different rhythm: some five on the kettle-drum, the cylindrical drum then joining with six, thus ♩ | ♩ ♩ | ♩ ♩ | ♩. The priest bows with joined hands to the sanctuary, opens the door and enters. (In entering the shrine care should be taken not to tread on the threshold. Most worshippers step over the threshold of the second antechamber as well, but I have seen some set foot on it.) The priest makes obeisance, kneeling, and lights the lamps, then comes out and washes his hands. The rule is that if he touches anything such as the praying skin, the broom, or the spittoon, he must wash his hands before he touches the offerings. The flowers and the betel left after the previous evening service on the altar are not removed but a cloth is spread on the altar. The door of the sanctuary is closed while the priests get ready the objects offered in the first part of the service or *tēvāva*. I was shown them all arranged and ready to be offered: from right to left there were the three robes, the fan, the fly-whisk, two gold *keṇḍi*, together with one golden goblet (*kusalāna*) like our finger-bowls, the camphor lamp, and the spittoon.

The order in the lower floor shrine is the same. At an ordinary service there is only one *keṇḍi* and that of base metal.

When everything is ready the priest holds out the large golden *keṇḍi* through the half-open door, and the pingo-bearer or another fills it with water from a large round big-bellied metal pot of the kind called *kotula*, then the small one is filled in the same way. One *keṇḍi* is for washing, the other for drinking.

The offering then begins. I shall describe the manner of carrying it out at the lower shrine, as the ritual there is the same as at the upper shrine, and I was allowed



to watch it behind the curtain, whereas no one is allowed to look into the upper sanctuary during this ministration.

The priest stands between the curtain and the octagonal altar and prays with hands joined to the level of his face and sometimes raised to his forehead. He first mutters the three introductory stanzas, the first of which is stated to be in the *āryā* metre :

- 1.<sup>1</sup> *Ye dhammā hetuppabhavā  
Tesaṃ hetuṃ Tathāgato āha,  
Tesaṃ ca yo nirodho  
Evaṃ vāḍi mahā samaṇo.*
2. *Tiṭṭhante nibbute cāpi  
Sama citte samaṃ phalaṃ :  
Cetopanīdhihetūhi  
Sattā gacchanti suggaṭṭim.*
3. *Yāvata, Bhagavā, loke  
Tiṭṭheyya tava sāsaṇaṃ,  
Tāva tathavāna gaṇhātu  
Pūjaṃ lokānukampayā.*

1. 'Of courses that have their root in causes, the Messiah has told the cause ; and how to suppress them the great Sage is likewise the expounder.'

2. 'Whether he abides or is extinguished, if the intention is the same the fruit is the same : creatures advance to bliss by what promotes a concentrated will.'

3. 'So long, O Blessed One, as thy religion stands in the world, may it abiding receive worship in compassion for the world.'

The priest, still facing the Tooth, holds up the *keṇḍi*, puts it down, joins hands in prayer, takes the *keṇḍi* up again and presents it with the left hand, applying his right hand flat against it with the fingers pointing up. This is the manner of offering vessels of water and oil throughout the ritual. The stanza is one that does not occur in the Malvatte MS., but was given by the Rev. Dhammapāla.<sup>1</sup> Like all the following stanzas it is stated to be in *anuṣṭubh* metre.<sup>2</sup>

- 8A. *Mudū ca taluṇe nātha,  
Jālacitte sulakkhane  
Sabhāvaparisuddhena  
Sodhetu karapallave.*

'Lord, may it cleanse Thy soft tender buds of hands variegated with network of pattern, beautifully marked, naturally pure.'

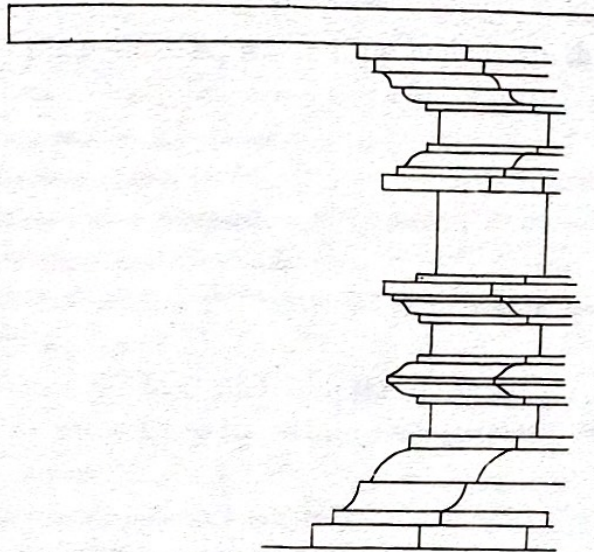
<sup>1</sup> The numbers indicate the order in the MS. from the Malvatte Library which Mr. Paranavitane copied. The Priest of the Pallemalle, the Rev. Ambuvangala Dhammapāla, very kindly wrote out a set of them.

<sup>2</sup> I went into the order and place of the stanzas with the officiating priest of Malvatte, Rev. Passara Buddhārakkhita. I found it difficult, however, to get definite and certain information concerning those stanzas of which the place is not indicated by their contents. The Rev. Dhammapāla explained that the it. When trying to place a stanza he actually recapitulated the actions with his hands. The list he subsequently sent us, however, proved most useful in confirming our evidence, though it is not complete.

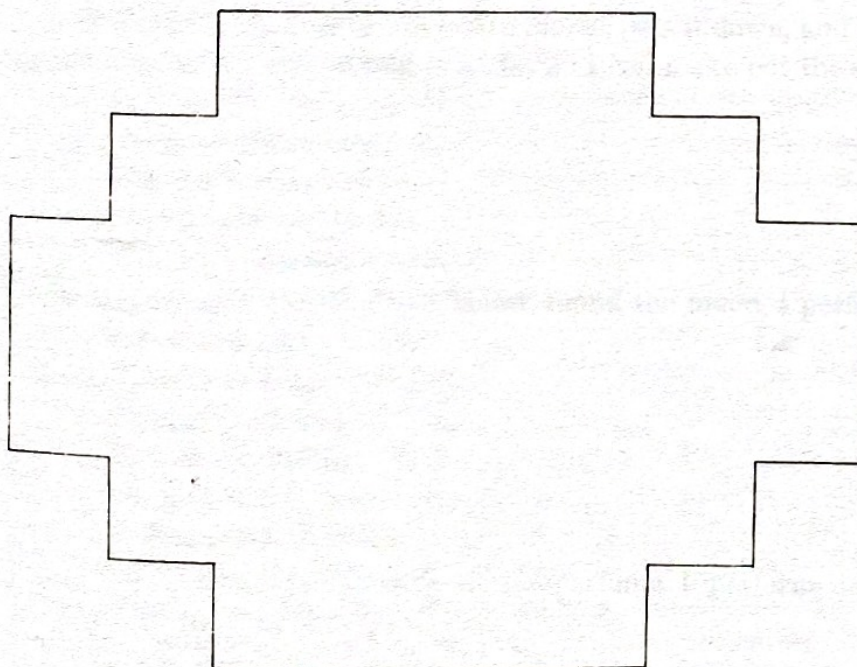


TEMPLE OF THE TOOTH.

KANDY.



MOULDINGS OF THE THRONE OF THE TOOTH.



PLAN OF THE THRONE OF THE TOOTH.

Scale: 1 Foot to an Inch.



He then takes up the toothstick, waves it up and down three times, and presents it, saying,

- 9 *Nāgalatādantakattham  
Anotattodakam yathā  
Patigaṇhātu Bhagavā  
Dantaṇodakam imam.*

‘May the Blessed One receive the toothstick and water, as if it were a toothstick of betel vine with the waters of Anotatta.’<sup>1</sup>

He then throws away the toothstick into the spittoon and lays the handle on the altar. He again pours water three times into the spittoon. It appears to be here that the following stanza is used :<sup>2</sup>

8. *Bhadant’ Ānanda thero’ va  
Suddhakappena vārinā  
Nahāpayām’ aham Sākya-  
Puṇḍarīk’ lokasotthiyā.*

‘Like the Blessed Father Ananda let me wash with pure water the Sakyan bull for the salvation of the world.’

The priest picks up one of the diminutive towels described in the last chapter. He places it horizontally between the fingers of his hands joined in prayer, as he faces the Tooth, takes it between thumb and forefinger and waves it up and down three times, puts it flat between the palms of the joined hands, puts it down, and goes through the same performance with a second one. As far as I can make out the stanza for the first is<sup>3</sup>:

10. *Dhāvanta saradabbhā’ va,  
Uparūpapari’ ndunā  
Visuddharāsasā tanyham  
Karomi mukhapuñchanam.*

‘Like the fleeting autumn clouds above, below, round the moon, I perform for thee the wiping of the face with a clean towel.’

The stanza for the second is apparently

7. *Tanusetu dukūlena  
Paṭavāsasugandhinā  
Karomi Munino gutte  
Nahānodakapuñchanam.*

‘With a thin white cloth scented with clothes-perfume I perform on the Sage’s body the wiping off the bathing water.’

<sup>1</sup> One of the seven great mythical lakes (Spence Hardy, *Manual of Buddhism*, p. 17). *Jātaka*, I. 332, describes a solitary Buddha as cleaning his teeth with betel vine and water of Anotatta.

<sup>2</sup> The Rev. Dhammapala places this stanza third at the second offering of water, but he has omitted the toothstick. The Rev. Buddhārakkita told us it was not used at the dawn service. It is possible of course that different traditions have arisen.

<sup>3</sup> The Pallemale priest omits this in his written list and verbal account. The Rev. Buddhārakkita puts it before 7.



He then offers the three robes. To do this he does not touch them, but merely repeats the stanza,

11. *Koseyyakāsijātena*  
*Kumkumārattakantīnā*  
*Ticivarena Bhagavantam*  
*Acchāдеми Tathāgataṃ.*

‘With the triple robe originating from the silken Benares, beautiful with saffron tint I clothe the Blessed Messiah.’

He then again pours out water into the spittoon for the washing of the feet. This time the spittoon must be emptied. The stanza is

13. *Sabbākāravaropeta-*  
*Cakkalakkhaṇamanditaṃ,*  
*Nātha, dhovāmi pāde te,*  
*Devabrahmābhivandite.*

‘Lord, I wash Thee’ adorned with the mark of the wheel furnished with all manner of excellent things, thy feet worshipped by gods and brahmas.’

Then comes the ‘offering of the seat’ (*āsanapūjāvā*), for one sits down after washing the feet. In the lower floor shrine the seat is the octagonal table. The words are

12. *Nānāmaṇisuraṇṇehi*  
*Khacitaṃ cāru bhāsuraṇi*  
*Mahārahaṃ idaṃ sādhu*  
*Āsanaṃ demi Satthuno.*

‘I give to the Teacher this beautiful, shining, precious, excellent seat, inlaid with gold and various gems.’

He then picks up the fan and waves it up and down three times, saying,

18. *Vandanāmānasakkāra-*  
*Bhājanam Sākyapungavam*  
*Manuññāpavanaggāhi*  
*Vijānena ca pūjaye.*

‘Let me honour with a sweet wind-producing fan the Sakyan bull, receptacle of worship, honour, and service.’

He then replaces the fan in its cover and picks up the fly-whisk and waves it in the same manner, saying,

19. *Tilokatūlakaṃ Buddham*  
*Siddham suddhaguṇākaraṃ*  
*Mahārahena sugataṃ*  
*Pūjake cāmareṇa ’haṃ.*

‘Let me honour the ornament of the three worlds, mine of pure virtues, the successful Blessed Buddha, with a precious fly-whisk.’

He puts it back into its cover and holding up the little bell (*minipūjāva*) rings it seven times, with the following stanza:

<sup>1</sup> Both the Malvate MS. and the Rev. Dhammapala’s list read the accusative singular in the second line. The grammar of these stanzas is not good.



20. *Gaṇṭhāravānukāreṇu*  
*Sareṇa madhureṇa vā,*  
*Yam dhammaṃ desayī Satthā,*  
*Tassa gaṇṭhāya pūjaye.*

‘Let me worship with the bell of the Law which the Teacher expounded with a sweet voice like the sound of a bell.’

All these objects are then wrapped up and taken away into the next room.

The priest then lights the camphor lamp (*kapurupūjanpūjāva*), saying,

17. *Ghanasārappadittena*  
*Dīpena tamadhamśinā*  
*Tilokadīpaṃ Sambuddham*  
*Pūjayāmi tamonudam.*

‘I worship the Supreme Buddha, lamp of the three worlds, repeller of darkness, with the lamp kindled with camphor and destructive of darkness.’

Next he takes the cover off the cup in which the sandalwood water is kept, dips a temple flower into it and thus sprinkles the altar, saying,

14. *Sugandhikāyavadanam*  
*Anantaḡaṇagandhino*  
*Sugandhinā ’ham gandhem*  
*Pūjayāmi Tathāḡatham.*

‘I honour with fragrant scent the fragrant body and mouth of him who is fragrant with boundless merit.’

The priest then takes the camphor and the scented water inside. That part of the service which is called *tēvāva* is now over. He kneels down, then goes to wash his hands. The steward empties out the spittoon; no one else may except the priest.

The big bell rings three times; there is a simultaneous roll of drum and kettle-drum, then the drumming ceases.

After washing his hands the priest receives a golden tray of flowers left over from the previous evening, for there is at this service no *malmurē*, or flowers, supplied by the appointed tenant. These are presented with the words,

15. *Vaṇṇagandhagūṇopetaṃ*  
*Etaṃ kusumasantatiṃ*  
*Pūjayāmi Munindassa*  
*Sirīpādasarorūhe.*

‘Let me offer this chain of flowers endowed with excellence of colour and scent on the lotus of the glorious feet of the King of Sages.’

The sanctuary door is opened and the worshippers are admitted to come into the second antechamber to make offerings. This interlude is called *malpūjāva* or ‘offering of flowers’. They bring flowers, chiefly temple flowers. I have seen a man bring variegated flowers built up into the shape of a tope.

The worshippers hand their wicker trays to the steward, who hands them to the priest, who then empties them on the altar and returns the empty trays. The priest occasionally takes them direct from the hands of the worshippers. Such a tray is



called *malvattiya*, flower tray. Worshippers also bring candles, and put coins, usually cent pieces, on the threshold. Some bring their babies and lay them down before the sanctuary. I have seen the steward take such a baby and put it down inside the sanctuary. The mothers redeem the children by giving money, it may be five cents, five rupees, fifty rupees, according to their means. The children are mostly under a year of age. This is done as a protection against disease.

All offerings are made with both hands, which is the respectful way. The priest usually receives them with one.

After handing in their offerings the worshippers kneel down in worship, then retire by the side door.

While the *tēvāva* was proceeding the pingo-bearer had gone to the kitchen to fetch the food. He returns at the end carrying the pingo, while the storekeeper carries in his hands a dish covered with a cloth. They follow the same route the priests followed. As soon as they appear at the far end the drum and the kettledrums give a roll accompanied by the clarinet until he has entered the shrine. They then settle down to a steady beat, three or four on the kettledrums, followed by six on the drum, thus

♪ | ♪ ♪ | ♪ ♪ | ♪, then later

T. ♪ ♪ ♪

S. ♪ ♪

D. ♪ ♪

The drumming continues till the end of the offering of food.

The pingo-bearer takes his load into the inner pantry and there puts the food provided by the temple into bowls, silver and gold. Worshippers also bring offerings of food. Most of them take it to the kitchen, where they put a little into each of two or three bowls and empty the rest on the table; but many bring their offerings of food to the second antechamber, where they hand them into the pantry. When the food is ready it is placed on the table in the outer pantry.

The door between the two antechambers is closed, and most of the worshippers are turned out of the second one, though a few are allowed to remain. The sanctuary door is also closed and the curtains drawn. The offering of food (*āhārapūjāva*) begins.

The flowers on the altar are not removed, but are covered with a cloth, on which the dishes are placed. First, the *keṇḍi* are put out on the table. One *keṇḍi* is held out through the half-open door and filled. The goblet is also set on the altar. The *keṇḍi* is presented, and the water poured three times into the goblet. This is the *dakṣiṇodaka* or 'auspicious water', for according to Sinhalese custom if you ask a man to a meal you offer him a glass of water, with which he washes his mouth and hands.<sup>1</sup> The stanza is

4. *Anantañāno vimalo*

*Dakṣiṇeyyo guṇākaro*

*Patigaṇhātu Bhagavā*

*Dakṣiṇodakam uttamam.*

'Let the Blessed One, omniscient, free from stains, worthy of offerings, mine of merit, receive the excellent donation water.'

<sup>1</sup> Cp. *Jātaka*, I. 118.



The priest then empties the goblet into the spittoon, and again pours water three times into the goblet and leaves it. This is drinking-water.

The storekeeper brings bowls of rice, four in all, silver and gold, amounting to fifteen measures<sup>1</sup> of rice. They are handed to the steward through the half-open door and he places them on the table. There follow five flat dishes called *maṇḍe*, one bearing four small bowls containing curry, and one large bowl. Every bowl and dish is covered with a coloured cloth. The worshippers try and touch the dishes as these go past, and in doing so say, 'Sādhu', that is 'excellent'. Sometimes a dish is held out for them to touch. The above dishes conclude the food offerings provided by the temple. The private offerings of food brought by the worshippers are next handed in. Sometimes favoured worshippers are allowed to walk right into the sanctuary, but not to place the food on the table. When all the food has gone in the steward comes out, leaving the priests within. At this point the bell is rung and the drummers change their rhythm.

One of the priests comes out and waits outside, not necessarily the junior. The reason given is that there is not enough work for two. The priest within uncovers the bowls and trays. He just prays in front of them standing.

The formula for drinking-water is,

26. *Sugandham sītalam kappam*  
*Paṣannam madhuram subham*  
*Pāṇyam-etam Bhagavā*  
*Patigaṇhātu nāyako.*

'Let the reverend leader receive this drink, fragrant, cool, suitable, sweet, fair.'<sup>2</sup>

The first food to be offered is the gruel (in Sinhalese *kūṇḍa*, *haṁbu*, *yāgu*), with the words,

22. *Adhivāsetu no bhante*<sup>3</sup>  
*Taralam parikkappitam*  
*Anukampam upādāya*  
*Patigaṇhātum uttamam.*

'Let the venerable Sir in his excellent compassion endure to receive the gruel that is prepared.'

For rice, curry, and sweetmeats the formulae Nos. 24, 25, and 23 are identical with the foregoing, except that the words *bhojanam*, food, *vyañjanam*, curry, *khajjakam*, sweetmeats, are substituted, as the case may be, for *taralam*, gruel.

Then the priest makes obeisance, kneeling on the praying skin, and invites the Buddha to partake of the offerings in the following terms:

27. *Nivedayāmi Sambuddham*  
*Vitarāgam Mahāmunim;*  
*Nimantayāmi sugatān*  
*Lokajeṭṭham narāsabham.*

'I invite the Supreme Buddha, the great Teacher, free from passion, I convene the best one on earth, a bull among men.'

<sup>1</sup> Twenty-eight to the bushel.

<sup>3</sup> For *bhante* and the third person, see *D. I.* 179.

<sup>2</sup> The Rev. Buddhakkita puts this after 23.



The priest then comes out and waits a short time. During the interval the Buddha is supposed to partake. After washing his hands the priest goes in again and pours water from the *kenḍi* three times into the spittoon, using the stanza 8A *mudūca*, if I understand aright. He then empties the goblet into the spittoon and waves a little square piece of white cloth up and down to wipe the mouth. The offering of food is over and the dishes are removed. The food will be thrown away or given to beggars. Temple drummers come to the pantry and remove what they require. Respectable people will not take the food: it would be a sin.

When the offering of food takes place the big bell is sounded three times and the clarinet player takes the tomtom, goes and stands in front of the shrine, facing it, and beats his tomtom, first to the accompaniment of the drums, then in a long solo. This is called *maṅgul berē*, auspicious tomtom. At the conclusion he joins hands in worship. A short roll on the drums winds up the drumming: this is called *ālattibāma*.

In the shrine the cloth that covers the flowers is taken off, the betel dish is placed in the centre, the priest uncovers it, and joining hands says,

28. *Nāgavallīdalūpetam*

*Cunṇapūgasamāyutam*

*Tāmbūlam patigaṇhātu*

*Sakappūram idaṃ jino.*

'Let the Conqueror receive this betel-mixture provided with leaves of the betel creeper, combined with lime and areca together with camphor.' This offering is called *dāhātpūjāva*, offering of betel-mixture.

He then covers up the dish again, and makes a second offering of flowers, with the words:

29. *Paṭicca,<sup>1</sup> Bhagavā nātha,*

*Pupphañjalim idaṃ mama*

*Padumuppalakalhāra-*

*Vassikisumanādikaṃ.*

'Receive here, Blessed Lord, my offering of flowers, lotuses pink, blue, and white, jasmine, and so forth.'

The doors are then again thrown open to admit the worshippers to a public offering of flowers.

After a time the chank-blower brings candles and a torch of the usual type, but in this case called *dummalakabala*, that is 'smoke flower cup', and hands them to the priest for the 'offering of smoke'. The incense is a kind of gum from the *hal* tree and is kept in a casket called *dummalakaraṇḍava*. The altar and walls are fumigated with it. The words are:

16. *Gandhasambhāvayuttena*

*Dhūpenāhaṃ sugandhinā*

*Pūjaye pūjanīyan taṃ*

*Pūjābhājanam uttamaṃ*

<sup>1</sup> Both lists *paticca*.



‘I worship with fragrant smoke endowed with the essence of smell, this excellent receptacle of worship.’

When it is over the priests sweep the floor, then kneel on the praying skin, saying,

30. *Kāyena vācā cittaṇa*  
*Pamādena mayā kataṇi*  
*Accayaṇi khama me bhante*  
*Bhūripaṇṇa Tathāgata.*

‘Forgive me, venerable World-Sage, Blessed One, the sins I have committed with body, word, thought, by carelessness.’

Then

31. *Devo vassatu kāleṇa*  
*Sassasampattiṇetu ca ;*  
*Pito bhavatu loko ca ;*  
*Rājā bhavatu dhammiko.*
32. *Ākasatthā ca bhummatthā*  
*Devā nāgā mahiddhikā*  
*Puṇṇān taṇi anumoditvā*  
*Ciraṇi rakkhantu lokasāsanāni.*

‘Let the god rain in due time who promotes the welfare of crops ; and let the world rejoice, and let the king be just.’

‘Let the gods and cobras of great potency who dwell in heaven and dwell on earth approve this act of merit and long preserve the faith of the world.’

They then draw the inner curtain and retire backwards. The steward looks in, closes the door, and worships with joined hands. When the door is closed the bell is rung once as a signal to close the lower floor shrine.

They all go downstairs, the priest in charge going last with the keys to see that all is in order. Below they meet the third priest. When the doors have been locked they retire to the dwelling quarters, and go to bathe.

#### Day Service

The day service is not preceded by any drumming.

There is no torch-bearer, only the steward carrying the keys goes before the priests.

The sanctuary is swept and the flowers are removed from the altar, which is then sprinkled with ordinary water to clean it.

There is no *tēvāva*, that is no offering of robes, fan, and the rest. First, the *malṃurē* or little tray of flowers provided by the temple tenant is emptied on a round tray of silver or gold held out by the priest. This is the first offering. Then a round silver tray covered with flowers is handed in.

The manner in which this first offering is made was witnessed in the lower floor.

The priest removed all the flowers left from the dawn service, and swept the tables with a broom. The *malṃurē* was brought in by a little drummer. The priest



without drawing the curtain sprinkled water on the tables, then on the flowers of the *malmurē*.

The drumming begins as soon as the pingo-bearer appears. The worshippers are admitted for the offering of flowers. There is a larger attendance than at dawn, so that this part takes longer. On certain days, as on the first day that is auspicious for travelling in the Sinhalese year,<sup>1</sup> the courtyard is packed with people. The time allowed for these private offerings is limited, however, by the rule that the priests must have their food before noon. The doors are therefore closed again for the 'offering of food'.

At this service the temple provides seven bowls of rice. There are six trays (*mandē*) of sweets and curries. Formerly there were thirty; now they only have thirty on special occasions. One day I counted eight curries besides different kinds of sweetmeats. There is no gruel.

First, the priests get ready the large and the small *kendī*; then they make obeisance, and as they have touched the praying skin come out and wash their hands. The food is then handed in and the tooth-stick is laid on the table. At this point the chank is blown a long time. When he goes in again the priest pours water into the bowl, offers the tooth-stick, pours water into the spittoon, and empties the bowl into the spittoon in the usual manner. He then removes the dishes and offers the betel.

After the offering of food comes the offering of flowers as at dawn. There is no incense, but the doors are closed without ceremony about eleven.

### Evening Service

The evening service is preceded by drumming for half an hour or so. This is called *hāṇḍā durē*. The priests are not preceded by the torch-bearer. After their entrance there is no drumming till the pingo-bearer appears. The auspicious tomtom takes place then, that is at the end of the *tēvāva*, instead of the offering of food.

The sanctuary is swept and the table cleared of flowers.

The service begins with the *tēvāva* minus the tooth-stick, for it is against the rules to use a tooth-stick after noon. Otherwise the course is the same as at dawn, except that there are tenant's flowers as at the day service. Then comes a public offering of flowers. The offering of food is replaced by an offering of drinks called *gilampasapūjāva*. This is in accordance with the rule that a Buddhist monk may not eat after noon. The drinks consist of the juice of oranges, sugar-cane, pomegranates, grapes bought in shops, lemonade, ginger-beer, anything except strong drink. Occasionally they make an offering of 'the eight kinds of drinks' (*aṣṭavidhapāna*).

First the store-keeper brings water in a metal pot and fills two small goblets. This water is called *bolapān*.

The offering of drinks is made in the same manner as the offering of food: water in small cups, bowls containing drinks, small trays of honey, ghee, sugar, jaggery,

<sup>1</sup> In 1927, April 22nd. The New Year was April 12th/18th.



each bowl or tray covered with a cloth, are handed in. The temple offerings are followed by private offerings.

The formula is the same as for food except that the second line begins with *gilānapaccayaṃ*. The metre, as the priest observes, is not correct. The proper meaning of *gilānapaccaya* is medicine. The priest who has remained inside comes out and waits while the Buddha is supposed to partake. Then they go in again and hand out the drinks. The handing out is called *bāhāgānīma*. The steward empties out the spittoon. Then comes the offering of betel. Then the worshippers are again allowed to offer flowers. Three bells mark the end. The drums beat a little longer, then cease.

The offering of drinks is repeated with drumming a second time in the main shrine, but not in the lower shrine. The reason is that on one occasion Kirtti Śrī was not able to be there in time, so when he arrived he ordered that a second offering should be held. Since then it has been the custom at the Temple of the Tooth, but not elsewhere. The only difference I noted in the second offering may be accidental: only one gold vessel was filled with water. There is an offering of betel because this does not come under the rule known as *vikālabhojana*, which prohibits food after noon.

Then comes an offering of flowers by the worshippers. Then the steward sweeps the shrine and the pingo-bearer the antechamber. The authorities are very easy-going as regards time, and admit belated worshippers after the sweeping has begun, up to the last minute.

The doors of the sanctuary and of the second antechamber are closed for the burning of incense. Then the chank-blower blows the chank outside the upper floor. This is called *ālattibāma*, lowering of the waved light. Immediately the tomtoming resumes. Incense is burnt and the bell is rung three times. Then there is a short roll of drums. This marks the end of the 'work'. The sanctuary opens, the priests prostrate themselves, put out the light, sprinkle sandalwood-water, and retire backwards. The flowers are left on the altar till morning. The steward puts out the lights in the antechamber; and all go down, closing the doors. The three priests meet on the perron, and wait there while the steward locks the doors. The doors are inspected, and a report is made to the priests that the locks have been inspected and charge has been given over to the watchers. The steward wraps up the keys in the cloth.

The torch-bearer picks up his torch and leads the way across the courtyard on the south side to the dwelling quarters.

The keys are with the sergeant and the watchers cannot go out unless they get him to open.

### *Wednesday Day Service*

On Wednesday mornings the priests bathe before the day service and clean the temple vessels and everything with water. No special man is appointed for the purpose. Sandalwood is prepared on the Wednesday for the whole of the week by the 'sandalwood chief'.



In the kitchen they prepare the ingredients for a mixture called *nānu*, which people apply to their hair and then bathe. For this purpose they place in a bowl, shaped like a finger-bowl, leaves of water-lily (*āmbula*), some flour (*pīṭi*), shoe flower (*vaṇḍukola*), myrobolan (*nelli*), and slices of lime. This bowl is placed on a large silver tray, together with a bowl, shaped like a begging bowl, containing sandalwood and water, and the piece of sandalwood from which the sandalwood paste is prepared. The tray is covered with a cloth.

The Wednesday day service is on account of the offering of the *nānu*, called *nānumuramaṅgallāya* or 'periodic *nānu* festival'.

The drummers turn out in force; there may be as many as six, but they are not more tidy than usual.

The service opens in the usual way, but after the priests have opened the shrine a canopy (*viyaṇṭattura*) is brought to the kitchen, and under it go the storekeeper and the lower floor chief carrying *nānu* mixture and the pingo-bearer carrying hot water. They are preceded by the torch-bearer, although it is broad daylight.

As soon as they appear the drumming starts, the chank is blown, and upstairs the singers begin their chant, accompanying themselves with the instruments described in the last chapter.

In the meantime the priest has laid out the robes and other accessories just as at the dawn service, only the spittoon is placed on a small table in front of the altar. There is some scented oil ready in a cup of the camphor lamp, or in some other receptacle.

The *nānu* is prepared in the pantry and temple flowers put in. The *nānu* water is then poured into a bowl. Scented water is prepared in a large round clay pot to cool, and is then poured into the short *kendī*. The hot water is poured into a long *kendī*.

Here the 'auspicious' tomtom begins. When it is over the drummers resume with a rapid beat in front of the shrine. They stop, bow with joined hands, and walk off drumming to the north side, where they stand and repeat the performance, and again on the east and on the south sides. Thus they go round three times, ending up in front of the shrine.

This drumming accompanies the ceremony of the *nānu* which is going on upstairs.

The priest, as usual, begins by praying in front of the altar with hands joined to the level of his face. He then rubs scented oil on the mirror held by the lay assistant over the spittoon to face the Tooth. As he does so he says,

4. *Siniddhagattam sumukham*  
*Lokajettham narāsabham*  
*Pasannasurabhiggandha-*  
*Telena bhyañjayām' aham.*

'Let me anoint with pure, fragrant oil the bull among men, best in the world, of smooth limbs and fair face.'

He then offers up the *nānu* by holding the bowl in the left hand, and placing the right hand flat against it in the usual manner, saying,



5. *Suvarṇavarāṇṇe rucire*  
*Jananettarasāyane*  
*Karomi munino gatte*  
*Gandhāmālakalepanam.*

‘On the Sage’s golden-coloured resplendent body that conveys sweetness to the eyes of the people I perform the anointing with fragrant myrobolan.’  
 It is then poured over the mirror so as to flow into the spittoon.

He next offers water and pours it over the mirror. He then again pours water. The first is the pouring of hot water, with stanza No. 8 *Bhadant’ Ānanda*. Then follows the scented water with the stanza,

6. *Parissāvitasuddhena*  
*Suvarṇakalasambunā*  
*Sugandharasamissenā-*  
*Bhisekam munino kare.*

‘Let me anoint the Sage’s head with the waters of a golden pitcher, strained clean, mixed with sweet savours.’

Next is offered one head towel (*sirasatetamāttuva*) with a stanza not in the Malvate MS. :

- 6A. *Tilokatilakam settḥam*  
*Lokālokadivākaram*  
*Karomi sirase tuyham*  
*Patenodakapuñchanam.*

‘I perform on the head with a cloth the wiping away of the water for thee, ornament of the three worlds, excellent maker of daylight for the world.’<sup>1</sup>

This is followed by a second towel, with No. 7 *tanuseta*. Then the priest prays standing.

There follows the ordinary *tēvāra* as celebrated at the dawn service except that he omits the tooth-stick, begins with the pouring of water that follows the tooth-stick, and he offers no further towels.

All this time the two old women called *ālattiammā*, dressed in white, with incense sticks in their hands, have been waiting in the left-hand verandah. They come and kneel before the door of the sanctuary, and the curtain in front of the door is thrown round them; for no one is allowed to see, except the priests and the steward. Nor will they tell any one. However, the manager says the old women hold a silver tree<sup>2</sup> and two lighted candles and wave them horizontally in a circle. It is said that their prayers avert ill luck. Their presence is said to be in imitation of the king’s practice of retiring with dancing girls; only these women are old.

The door is then thrown open to the worshippers. The rest of the service is like an ordinary day service, except that the singers resume their singing all through the offering of food. At the end they pause and chant the final salutation. It was said in explanation the king after dinner used to lie down and the singers sang him to sleep.

<sup>2</sup> each?

<sup>1</sup> The grammar is very faulty.



*Sundays and Quarter-Moon<sup>1</sup> Days*

The services on these days are as on ordinary days, but the external pomp presents the following peculiarities.

The singers sing at the Sunday evening service during the offering of drink. On quarter-moon days they sing at the service preceding and following the time of the full moon. Thus I was told that if the full moon was at 11 p.m., they would sing at the evening service of that day and again at the day service on the next day. To my own observation they sang at the evening service on one day, but they did not sing next dawn or day service. I was told they would sing in the evening, but they did not.

On the Sunday evening, which happened to be also a quarter-moon day, I noted the following peculiarities:

The tomtom played a long time before the service, then the drums and clarinets carried on as usual, till the entry of the priests, who came without torch-bearer. After the drumming that marks the arrival of the pingo-bearer the auspicious tomtom took place. The singers then began. The tomtom was followed by a roll of the drums, which then settled down into the ordinary drumming. Then the chank was blown twice, followed by a roll of drums, which ceased a little after the ringing of three bells.

When the offering of drinks took place, the drummers stood in front of the shrine, joined hands and bowed, then gave a roll, stopped and bowed, then went round the shrine in the manner described for the Wednesday day service. After an interval they began drumming for the second offering of drinks, but without walking round. At the end of the offering both drums and singers ceased.

Next day at the day service after the auspicious tomtom, the drummers walked three times round, but without stopping except in front of the shrine.

There is no deasil drumming on Sundays that are not quarter-moon days.

For the evening service at quarter moon they provide ghee, honey, ginger, ginger juice, and unfermented toddy.

*Lower Floor*

The service in the lower floor is simultaneous with the one in the main sanctuary and is governed by the big bell. It is the same except for greater simplicity. The utensils are not costly. There is only one assistant as there is only one bowl of rice, and one tray, and in the evening only drinking-water. He brings the food in by hand. There is only one *keṇḍi*. The *ālattiammā* do not officiate at the lower shrine. The offerings are conducted on the altar, but the priest goes inside the glass partition for the offering of incense, and for the kneeling obeisance.

<sup>1</sup> *pōya*, P. *uposatha*.



*Private Observances*

Pilgrims who come to the temple frequently buy *pori*, that is rice burst by soaking in water, then heating in a dry pot, and throw it to the fishes at the steps near the temple. There is merit in being kind to animals.

They visit the Oriental Library in the Octagon and there worship the *Tripitaka*.

They walk, as usual, in single file to the shrine, carrying their offerings in both hands. Small objects, like sprigs of areca blossom, are held with the tips up between their hands joined in prayer. These sprigs and all flowers are laid on the altar with the tip pointing to the object of worship.

*Gift to the Priesthood*

One Wednesday an offering by some donors (*dāyaka*) to the priests was intercalated in the day service after the offering of food. It is no part of the service. I shall only describe what I saw, or was told on the spot, as I have not made further inquiries.

Such a presentation is called *sāṃghika dāna*, or 'gift to the priesthood'. This one was of the biggest kind, the one known as *Buddhapamukhassa bikkhusaṃghassa*, 'to the Order of Monks with Buddha at their head'. For this offering at least five monks must be present, presumably to represent the Buddha and the 'monks of the four quarters' so often mentioned in inscriptions.<sup>1</sup> On this occasion eight monks came from Asgiriya, which was then in charge of the temple, and one of them led the ceremony.

The door of the antechamber was opened to admit the food wrapped in a white cloth. A mat was spread from that door to the door of the sanctum. The offering, consisting of sweets, fruits, burst rice, &c., was laid on the mat and on the threshold. The monks sat down on either side. Then the donors sat down facing the sanctum and recited the Gloria,<sup>2</sup> to which all replied 'Sādhu' (well). Then the leading priest holding a fan before his face recited the creed<sup>3</sup> and the five commandments, the people responding. At the end all said 'Sādhu'. Then the laymen sang the Gloria. The leading priest then recited some formula (*vākya*), and all replied 'Sādhu'. Then another priest joining his hands and looking towards the shrine recited the Gloria and other formulae. After this all the monks, led off by their chief, sang a formula offering merit to the donors. This was followed by a long discourse or recitation in Sinhalese by the leading priest, at the conclusion of which the people said 'Sādhu', then all rose, and the offerings were removed.

<sup>1</sup> C. J. Sc., G, I, p. 106.

<sup>2</sup> *Namo tassa Bhagavato*: Honour to the Blessed One.

<sup>3</sup> *Buddhaṃ saranāṃ gacchāmi*: I take refuge in the Buddha.



## CHAPTER VI

### TEMPLE REGULATIONS, ABOUT A.D. 1300

THE following rules drawn up by Parākrama Bāhu IV are given at the end of the *Daḷadā sirita*, p. 56 of the Colombo edition.<sup>1</sup>

(1) No one except those who lay out the couches<sup>2</sup> may go in by the third golden door<sup>3</sup> of the perfumed chamber<sup>4</sup> of the three doors of the house of the Tooth-relic.

(2) No one else except the elders of the Church, the King, those who enter the crown room,<sup>5</sup> those who look after the house of the Tooth-relic, and those versed in the Doctrine may go in by the second golden door.

(3) The company of ministers may go in by the third golden door.

(4) Any other spectator<sup>6</sup> may stand outside the golden door and worship.

(5) When offerings<sup>7</sup> are brought they should be brought to the accompaniment of such pomp<sup>8</sup> as sky canopies,<sup>9</sup> head-dresses,<sup>10</sup> a veil over the mouth, *sakpañca* and *vaḍḍāru* drums,<sup>11</sup> trumpets, drums, and so forth, and on a festival day with the white parasol and the great ceremonial.

(6) When the vessels are brought for presentation every one should remain standing.

(7) When the food is brought the cooks should have a veil over the mouth, get the tooth-stick water strained,<sup>12</sup> pour the spittoon<sup>13</sup> water, remove the spittoon, spread a cloth<sup>14</sup> . . . . ,<sup>15</sup> arrange the row of dishes, offer the rice, and complete the offering with the ceremonial within eight (Sinhalese hours).<sup>16</sup>

<sup>1</sup> The translation is by Mr. Paranavitane and was revised by myself. The notes are mostly Mr. Paranavitane's work.

<sup>2</sup> *yān* : *Thūp. S.* (p. 166) translates by *yahana*, the *sayana* of the *Thūp. P.* (p. 65). The couches referred to are doubtless the altars. Couches and seats are not clearly distinguished (*C. J. Sc.*, G, I, 119).

<sup>3</sup> *Ranbā*, Pali *bāha*, door-post.

<sup>4</sup> *Cp. Jāt. I. 92 et passim*. Presumably the upper floor, the 'sandalwood shed', is here meant.

<sup>5</sup> *Cp. Thūp. P.*, p. 21 : *maṇḍabandhanasaniḥkhātā sisappasāḍhanamaṅgalasālā*, 'halls known as the crown binding where the festival of the adorning of the head is held'. Also p. 25.

<sup>6</sup> *Dakīṇā keṇekun*. *Dakīṇā* is from Sanskrit *darśa*. In Tamil *tarsanam* or *tarusanam* is the 'sight of a great personage, deity, &c.; a visit to a sacred shrine'.

<sup>7</sup> *Mē vaḍā*. *Mē*, *mehe* is honorific for service, *vaḍā* for presenting.

<sup>8</sup> *Dhuraya*, hence *durē* in *aluyamdurē*. The *Pāpiliyāna* inscription speaks of *saksinnam ādvā pañca dhuraya*, 'the five musics, chank, trumpet, &c.' (D. B. Jayatilaka, *Katikāvatsaṅgarā*, Colombo, 1922).

<sup>9</sup> *Ahasviyan*, P. *ākāsavitāna*. *Jāt. I. 57* describes a canopy inlaid with gold stars (cp. 178).

<sup>10</sup> Mr. H. C. P. Bell translates *pratāpapaṇḍi* in the *Mahāsamandēvalē* inscription as 'head-dress' (*Ceylon Antiquary*, II, p. 43 f.).

<sup>11</sup> The *sakpañca* is enumerated by *Thūp. S.*, p. 180, among kinds of drums along with the *uḍḍakki* and others. The *vaḍḍāru* would seem therefore to be also a musical instrument.

<sup>12</sup> Reading *parahavā* for *paharava*, to strike, which does not give a good meaning.

<sup>13</sup> *Vila* : this word occurs in the Sinhalese *Jātaka*, p. 268, where it corresponds to the Pali *khelasaraka*, spittoon (*P. Jāt. I. 453*).

<sup>14</sup> *Pāvāḍa*, 'a cloth spread on the ground for distinguished persons to walk upon'.

<sup>15</sup> *Moravā* : there is a noun *morava*, which in the *Saddharmaratnāvalīya* (Colombo, 1925), p. 652, means 'a thing on which to place pots' : *taliya tabaṇṭa moravayak karavūya*, 'he caused to make a *morava* on which to place pots'. The long *a*, however, suggests a gerund. No verb *mora* is known.

<sup>16</sup> The subject apparently changes as so often in Sinhalese. After the mouth veil the priests are probably to be understood as the subject.



- (8) The cloth and rice should be distributed among the servants and drummers.<sup>1</sup>  
 (9) When great kings endowed with righteousness<sup>2</sup> go to the Tooth-relic house once a day for worship they should leave all their retinue outside, cleanse themselves, enter the house with devotion and respect, take a broom and sweep the house, wash their hands, offer<sup>3</sup> gold, flowers, &c., worship by meditating on the nine virtues of the Buddha, such as sainthood, make obeisance, and take upon themselves the five commandments.

(10) On every quarter-moon day a sabbath<sup>4</sup> bowl of rice should be offered by the King.

(11) The King's ministers should, according to their rank, one each day, offer rice, including the district<sup>5</sup> bowl.

(12) A bowl of rice should be offered daily to the Lord Mahākāśyapa<sup>6</sup> and the relic.

(13) For every time a *nānu*<sup>7</sup> service is prepared<sup>8</sup> for the house of the Tooth-relic an assembly<sup>9</sup> for the worship of Mahākāśyapa should be held twice a month.<sup>10</sup>

(14) When the King enters the palace (for the first time),<sup>11</sup> first the Tooth and the Bowl relics should be brought, should be protected by causing the priests to hold the protection<sup>12</sup> ceremony and by sprinkling protection water, then he should enter after making an offering to the Three Gems.<sup>13</sup>

(15) The monastic servants who are engaged in the guard of the Tooth-relic house, the acolytes,<sup>14</sup> supervisors of the house, should attend with jackets<sup>15</sup> and *mayilakattu*.<sup>16</sup>

(16) Further, after purifying the Tooth-relic house under an auspicious constellation, setting up canopies, decorating with various kinds of silk cloth of varied hues, the King with the harem,<sup>17</sup> the ministers, the people of the city should for seven days hold an offering of rice, flowers, lamps, with great pomp. On the seventh day after an offering of flowers, lamps, &c., has been made in the forenoon, the city should in the afternoon be decorated like the city of the gods, and, in the presence of him who

<sup>1</sup> *viddat*, dancer, singer, actor. Drummers dance and sing too.

<sup>2</sup> *dahama*, Skt. धर्म *dharma*.

<sup>3</sup> *pōya*, P. *uposatha*, quarter-moon day.

<sup>4</sup> *Maṇḍalika*, a circle or the governor of a circle. Presumably each governor in turn offered a bowl for his circle.

<sup>5</sup> A tooth of Mahākāśyapa who succeeded the Buddha at the head of the Church was discovered by Parākrama Bāhu II in Bentōta in Pasyodun (*Mhvs.* 85. 82). This saint is not worshipped at the present day.

<sup>6</sup> *Nānumura*.

<sup>7</sup> *Sanat*, P. *saṃneti*, S. *hananava*, *ananava*, to knead, mix? The literal meaning would be, 'whenever one lot of *nānu* is mixed'. Cp. D. I. 74.

<sup>8</sup> *Ōlakkam*, a Tamil word.

<sup>9</sup> Some MSS. omit, and it is better omitted. The sense seems to be that on *nānu* days the offering to Mahākāśyapa is doubled.

<sup>10</sup> This is the *gevadina magul*, or ceremony of entering the house for the first time. The customs described (except of course the bringing of the two royal relics) are still observed.

<sup>11</sup> *Pirit*, see p. 8.

<sup>12</sup> *Kapuvā*, one who officiates at the temple of a god (P. *kappaka*, Sanskrit root *kalp*).

<sup>13</sup> *sāṭṭa*.

<sup>14</sup> Probably some sort of head-dress.

<sup>15</sup> *Ātoran*, Sanskrit *antaḥpura*.



— holds the office of president<sup>1</sup> in the Uttaromūla<sup>2</sup> and fit persons from the two families of Gaṇavāsi and Kilim,<sup>3</sup> the casket in which it (the relic) abides should be brought forth from the perfumed chamber and placed on an auspicious couch on a chariot adorned in the variegated fashion. Two fit persons of the Gaṇavāsi and Kilim families should mount the chariot to carry the casket.

(17) An auspicious elephant bearing favourable marks should be yoked to the car. Monks of seemly conduct should follow the car in order, bearing protection<sup>4</sup> threads tied to the car and performing the protection rites.

(18) The protection water should be sprinkled on the city from a silver pitcher by a suitable person of the Doranāvāsi family.

(19) On both sides of the car white parasols and fly-whisks should be waved.

(20) The officials and drummers of the Tooth-relic house should walk beside and in front of the chariot.

(21) After that the officials and drummers of the royal household should walk in attendance.

(22) After that the company of ministers should walk, escorted by the fourfold army for protection.

(23) After circumambulating the city in this fashion they should take it to the (King's?) house, then, in presence of the King, the one who has attained the presidency of the Uttaromūla, the two members of the Gaṇavāsi and Kilim families, and the supervisors of the house, the seals of the casket should be broken, its Lordship the Tooth-relic should be taken out and shown by the president of the Uttaromūla to the reverend priests, and then its Lordship the Tooth-relic should be placed in the King's hands, and with feelings of devotion and worship and with great pomp of fly-whisks, white parasols, chanks, &c., with an escort of the president of the Uttaromūla, the reverend priests, the two families of Gaṇavāsi and Kilim, the company of ministers, it should be displayed from a lofty place to the multitude.

(24) To strangers it should be shown from afar under good guard.

(25) Then it should be taken to the Tooth-relic house, and with the King standing in the middle they should place the Lord in the casket and seal it with the three seals, *taṭukassa*, *pāmulpetṭiya*, and *gaṇa*.<sup>5</sup>

(26) Grace<sup>6</sup> should be given to those who have brought offerings.

<sup>1</sup> *Ayatān*, Sanskrit *ārya sthāna*. If so, it means the worthy, noble place. It may here refer to the principal monasteries, but may also be taken, as above, to refer to the senior office.

<sup>2</sup> *Uttaromūla*, P. *Uttaromūla*, was a monastery founded, according to the *Mhvs.* 57. 20, by King Maṇavanma (seventh or eighth century?). It became the leading monastery in the Abhayagiri fraternity (this volume, p. 3).

<sup>3</sup> *Kilim* from *Kaliṅga*, see p. 2.

<sup>4</sup> *Pirit*.

<sup>5</sup> *Taṭukassa*: meaning unknown. *Pāmulpetṭiya* in modern Sinhalese folk-lore means a royal treasure-chest. *Pāmul* is doubtless P. *padamūla*, the sole of the feet, the King's feet being worshipped; *petṭiya* means box. A *pāmulpetṭiya* is therefore the box of the Royal Feet, which stand for the King. In Tamil



- (27) Revenue and gifts should be taken to the Tooth-relic house under a guard.  
 (28) Protection ceremonies should be held incessantly by seven or five monks.  
 (29) In this manner worship should be carried out annually.  
 (30) When rain does not fall the Tooth-relic should be worshipped in this manner.  
 (31) When the Lord Mahākāśyapa is exhibited he should be exhibited at a suitable place after erecting an arch.<sup>1</sup>

(32) On the festival of the King's birthday and the festival of the (New) Year a grant should be made to the Tooth-relic house.

(33) At the (New) Year and the Kārtika,<sup>2</sup> when presents are given to the King by the different office-bearers, presents should be offered to the Tooth-relic, afterwards presents should be given to the King.

(34) If a dispute arises concerning the Tooth-relic house, ministers appointed by the King and the president of the Uttaromūla should meet and decide; if anything is left undecided, the priests<sup>3</sup> should meet and decide it.

(35) Not even a *kahāpaṇa* coin from the Tooth-relic house should be taken to the King's house.

(36) If anything is taken innocently,<sup>4</sup> the double should be returned within six months.

(37) Any one coming to the Tooth-relic house in fear of something should not be molested.

(38) Gifts should be given by those holding grants of freeholds<sup>5</sup> in Ceylon, oil and wicks from villages holding service lands,<sup>6</sup> from others monthly dues, poll tax, daily dues.<sup>7</sup>

<sup>1</sup> *Gopura*.

<sup>2</sup> October–November.

<sup>3</sup> *Mahasāṅgana*.

<sup>5</sup> *pamūṇa*.

<sup>4</sup> *No-seruṇṇa* : the meaning is doubtful. Probably connected with *sorā*, thief.

<sup>6</sup> *Divela*, wages, land granted by government in lieu of payment for services. See Hayley, p. 249.

<sup>7</sup> *Masran*, *isran*, *davasran*, Sanskrit *māsahiraṇya*, *śiṛṣaḥ*, *divasaḥ*. Nothing is known about these dues.



## CHAPTER VII

### EVOLUTION OF THE TEMPLE PLAN

IN the *Ceylon Journal of Science*, section G,<sup>1</sup> I suggested that the plan of the Temple of the Tooth resulted from the fusion of the two platforms so characteristic of the Western Monasteries at Anurādhapura, of Rīṭigala, Veherabāṇḍigala, and others of the type. Later I traced out in greater detail this evolution, giving comparative plans. I here propose to give detailed plans of two modern examples, Nikavāraṭiya, a double platform temple, and Daṁbadeṇiya, a fused double platform.<sup>1</sup>

Nikavāraṭiya is situated at the junction of the Kurunāgala—Puttalam and Nikavāraṭiya—Māho roads in the North-Western Province (I/2 48).

The name of the temple is Budumuttava.

Like the Western Monasteries at Anurādhapura, the general plan is a double platform facing east and enclosed by a wall with a main east porch and a small north door.

The plan has, however, been modified in recent times. Formerly the south wall ran as close to the shrine as the north wall does now. Thus the resemblance to the plans of the Western Monasteries was perfect. But Low Country<sup>2</sup> influence urged the addition of new buildings, which destroyed the primitive simplicity of plan and introduced a disorder characteristic of modern Low Country temples. The south wall was removed, and the enclosure was enlarged. Inside the added portion were erected a whitewashed tope, and an image-house (*pīḷimage*) containing one recumbent and one seated statue of the Buddha.

Outside in front of the porch stands a preaching hall. This suggests that the squares or circles of stones lying in front of the Western Monasteries were the foundations of half-walls of mud belonging to preaching halls. At the back is an enormous bo-tree growing out of the usual triple plinth. Its age and position show it to have belonged to the original plan.

The east platform of the shrine is called the *maṇḍapē* or pavilion. The floor is mud, cow-dunged. There are no walls. The priests say they sit there, and tomtoming is done there. When I visited the place, paddy was spread to dry. There is no upper floor.

The back building is the *vihāragē*, or 'temple house' proper. The connecting passage is simply called a passage (*yana pāra*). This building has an upper floor. The ground floor has half-walls surmounted by lions couchant, and has a lean-to roof. It is empty save for a small square throne in the middle of the west side, and a heap of pots and a torch stand.

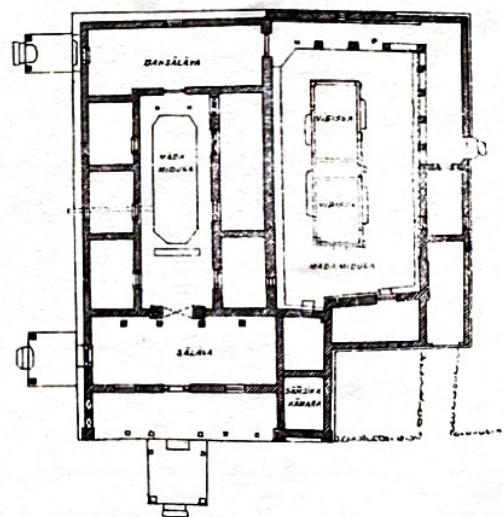
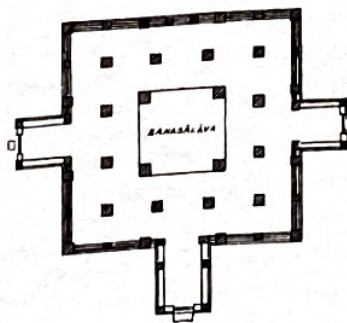
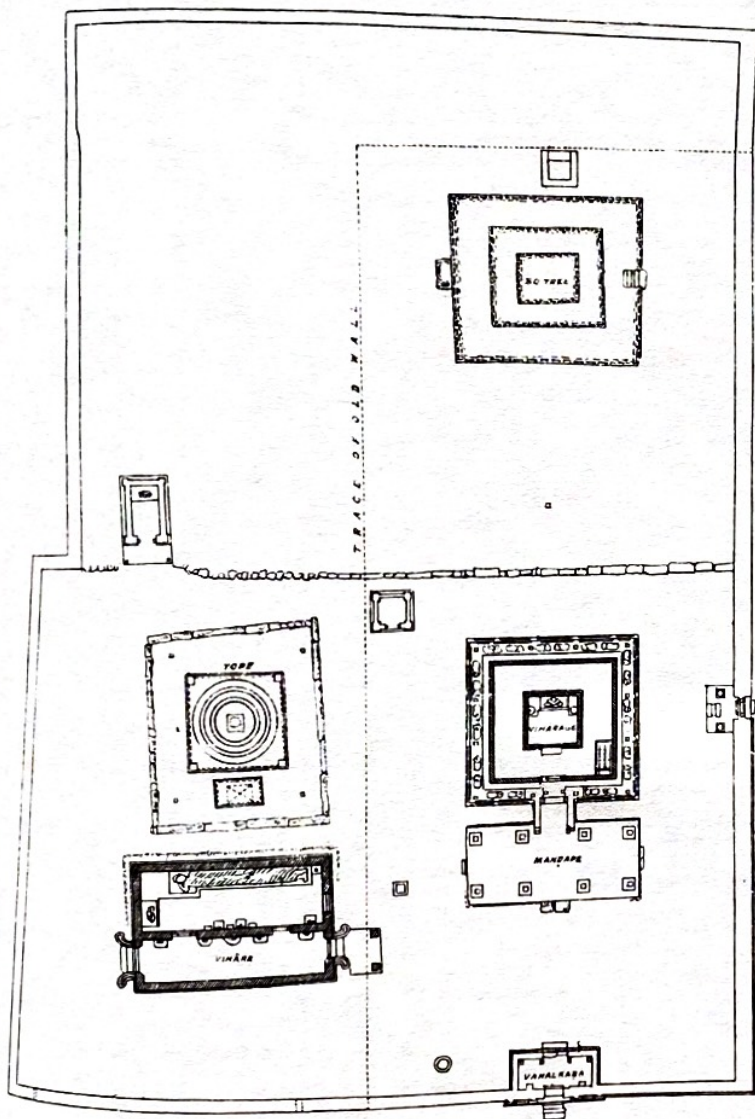
The upper floor is all enclosed with a wooden wall, except for a door on the eastern side leading nowhere, but only to let the light in. In the centre is a square room,

<sup>1</sup> Vol. I, pp. 9 and 143 ff.

<sup>2</sup> i. e. the coast provinces as opposed to the Kandyan.



BUDUMUTTĀVA, NIKAVĀRATĪYA,  
General Plan

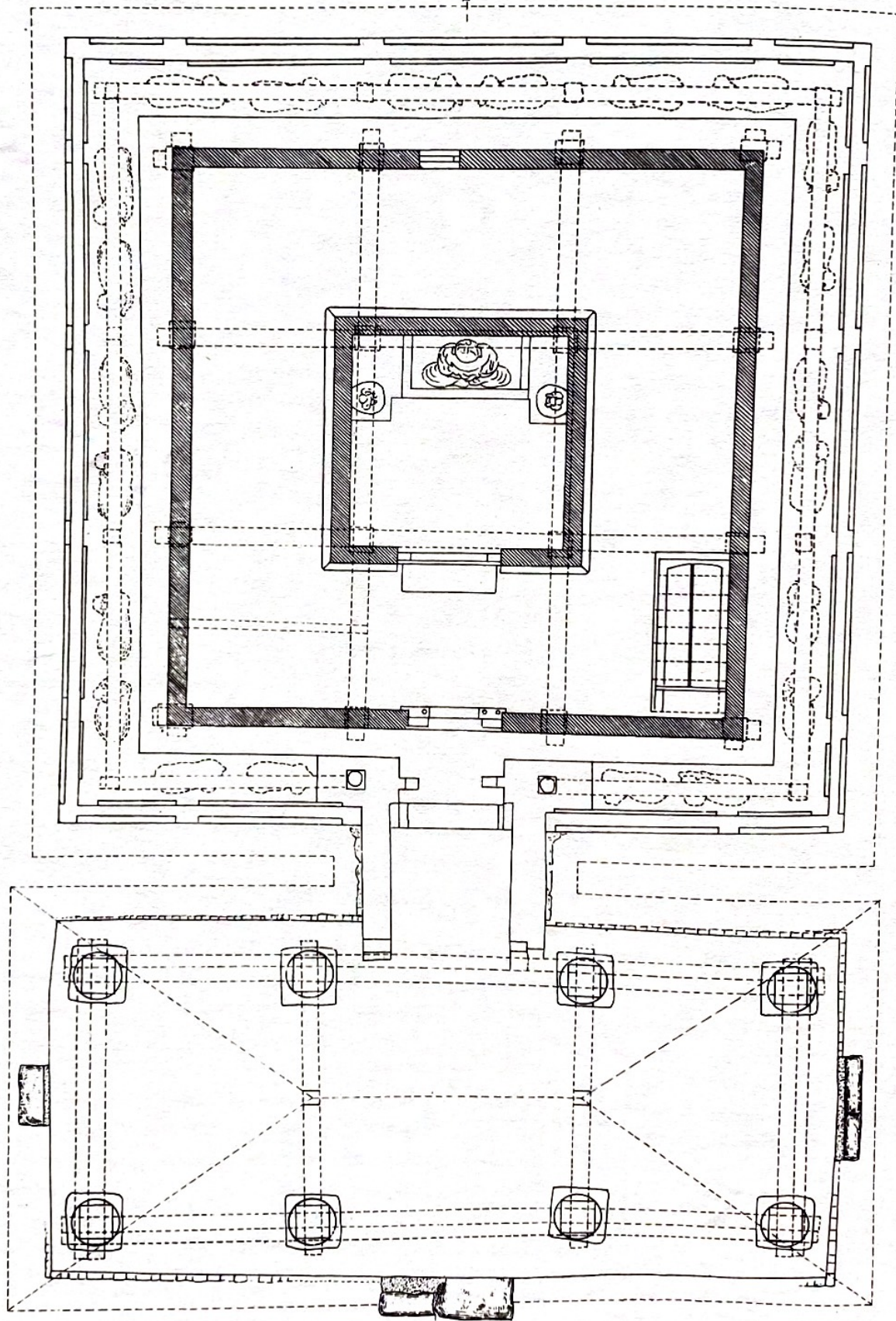


Scale: 32 Feet to an Inch.



BUDUMUTTĀVA, NIKAVĀRĀṬIYA,

—Plan of—  
GROUND FLOOR OF ENTRANCE HALL  
—and—  
UPPER FLOOR OF SHRINE.



Scale:- 5 Feet to an Inch



which is the sanctuary, and contains one seated Buddha against the west wall, facing east, and a standing Buddha on either side.

The dwelling quarters are on the north side, with the latrine behind them.

If we look at the general plan of Daṁbadeṇiya we shall see that in the general disposition of the buildings it departs very widely from the simple symmetry of the Western Monasteries and Nikavāraṇiya. Like everywhere else in Ceylon, there is evidence of restorations and additions. The main idea remains, however: shrine facing east, enclosing wall, east porch in front of the shrine, preaching hall outside the east porch, north porch leading to the dwelling quarters.

There is no need to describe the shrine, but only to note where it differs from Budumuttāva. The pavilion has half-walls; the two platforms are fused along their whole breadth, but the buildings on them remain distinct and the passage between them remains narrow; the shrine has full walls below; the ground floor contains statues arranged as on the upper floor at Nikavāraṇiya, and on the upper floor there is a standing Buddha against the west wall.

When we compare these plans and those of the Western Monasteries with that of the Temple of the Tooth, we shall find the same general disposition, however it may be concealed at first by details: shrine in two parts, with main entrance in front, and a door on either side at the junction of two parts; enclosing wall with verandah along the inside of it, and with the main entrance opposite the shrine door; secondary doorway on the right of the shrine, leading to the dwelling quarters outside.

One important change is the complete fusion of the vestibule with the shrine. This appears to be due to Indian influence. In the temples of the gods, such as Samandēvalē near Ratnapura, and Āmbākka near Pēraḍeṇiya, there is in front of the shrine a long hall with half-walls where the drummers tomtom, and at other times hang up their instruments. It is separated from the sanctum by a little antechamber. This hall is known as the *diggē*, or long house. This is the name applied to the front ground-floor room of the shrine of the Temple of the Tooth. The term can hardly have been borrowed by the temple of the gods from temples of the Buddha, since the normal Buddhist plan involves a short front room, known as *maṇḍapē* or pavilion. Therefore it must be the Temple of the Tooth that has copied the idea. In order to become a 'long house', the pavilion originally square, or oblong with a long axis at right angles to the sides of the temple, had to absorb the space that formerly existed between the front and the back buildings.

\* The long house in temples and the pavilion in the old double platform were open on all sides. The front room of the shrine of the Tooth was for some reason or other completely walled up. Perhaps it was on the analogy of the brick temples of the Buddha, such as the two Laṅkātilakas described in volume II of these Memoirs. Whatever the cause, the room could no longer be used for tomtoming, since this had to be done more or less in the open. The drummers had therefore to be shifted: a wide hall was therefore developed out of the inside of the entrance porch and of the verandah of such Western Monasteries as C and J. The term *maṇḍapē* was transferred to this new hall.



The change in orientation is not, I think, very important. We found it very irregular at Veherabāṇḍigala.<sup>1</sup>

<sup>1</sup> In this connexion I should like to correct a suggestion I made on p. 22 of the second volume of these Memoirs. I there took the view that the north platform of ruin A at Veherabāṇḍigala was the pavilion. Since then I have visited Galbāṇḍi Nīrāvia (F/2 23), about 23 miles as the crow flies westerly from Anuradhapura, and have there seen a double platform sufficiently like Veherabāṇḍigala A to justify us in arguing from one to the other. At Galbāṇḍi Nīrāvia the southern platform is clearly the pavilion; it is also larger than the northern platform, as is usual in ruins of this period. I was obliged to suppose that Veherabāṇḍigala was an exception in this respect. The pier which supports the communicating bridge is built up against the shrine and is level with the retaining wall. The stones forming the retaining wall of the pavilion are no smaller than those of the shrine, but are more deeply set, so that they do not actually stand as high; on the north side, however, they are several inches higher, just like the corresponding stones of the southern platform of Veherabāṇḍigala A.

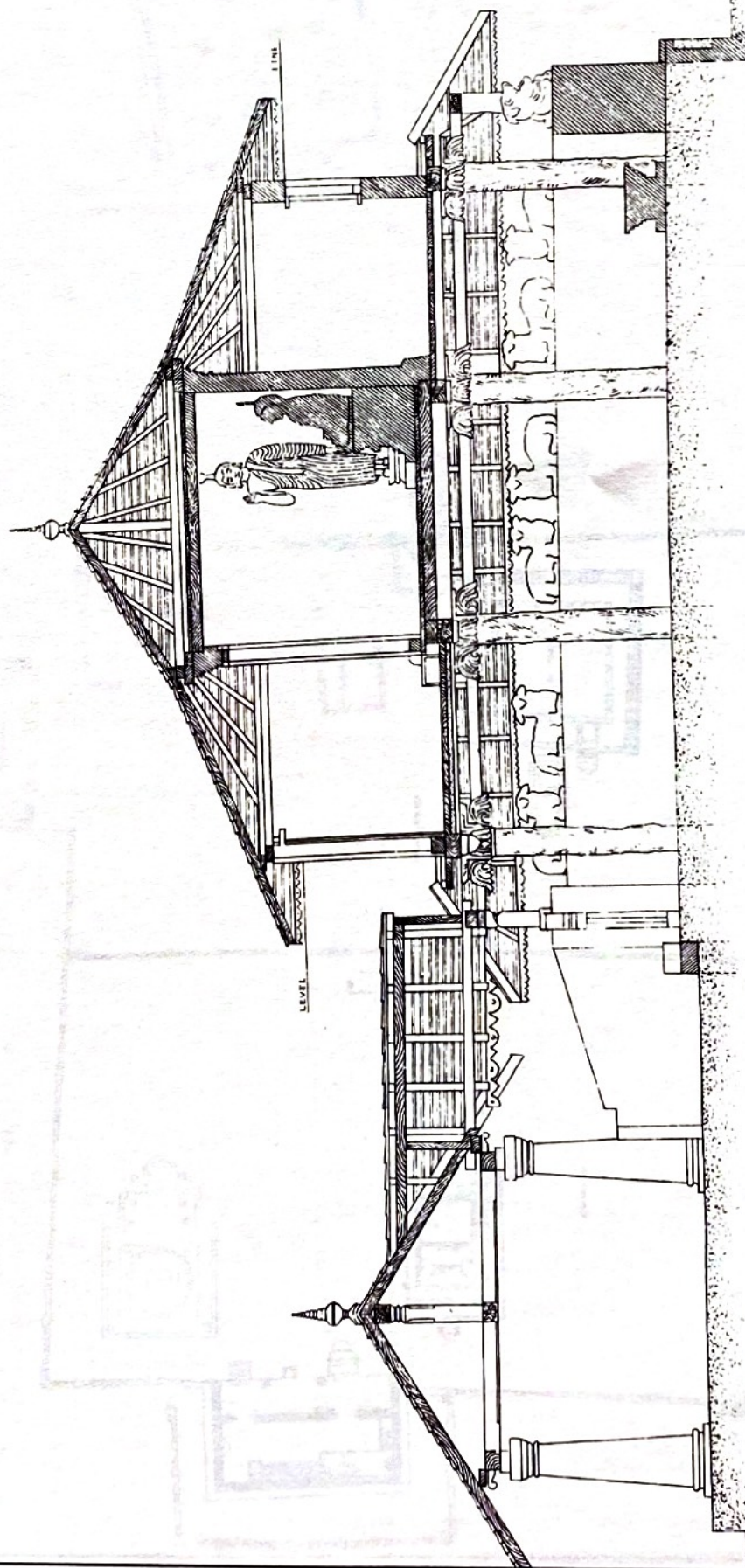
Thus if we take the southern platform of Veherabāṇḍigala to be the pavilion, the two examples will be analogous in every respect.

The Galbāṇḍi Nīrāvia example is more advanced in so far as the stones of the northern platform are dressed on the outer face, and have their tops cut fairly smooth. A slab which evidently formed the bridge was found lying near its original position.



# BUDUMUTTĀVA, NIKAVĀRĀṬIYA.

Longitudinal section.



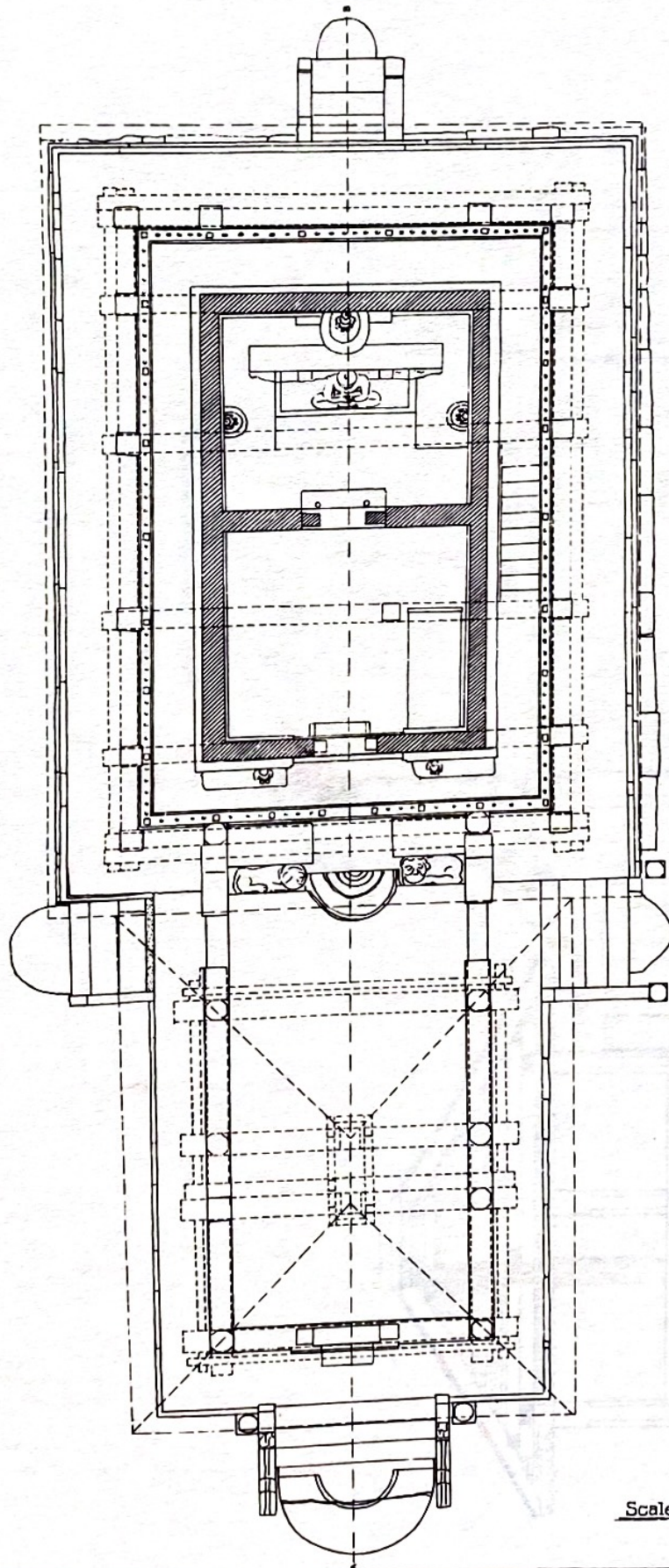
Scale: 5 Feet to an inch.







DAṂBADENIYA,  
 Plan of  
 GROUND FLOOR OF ENTRANCE HALL  
 and  
 UPPER FLOOR OF SHRINE



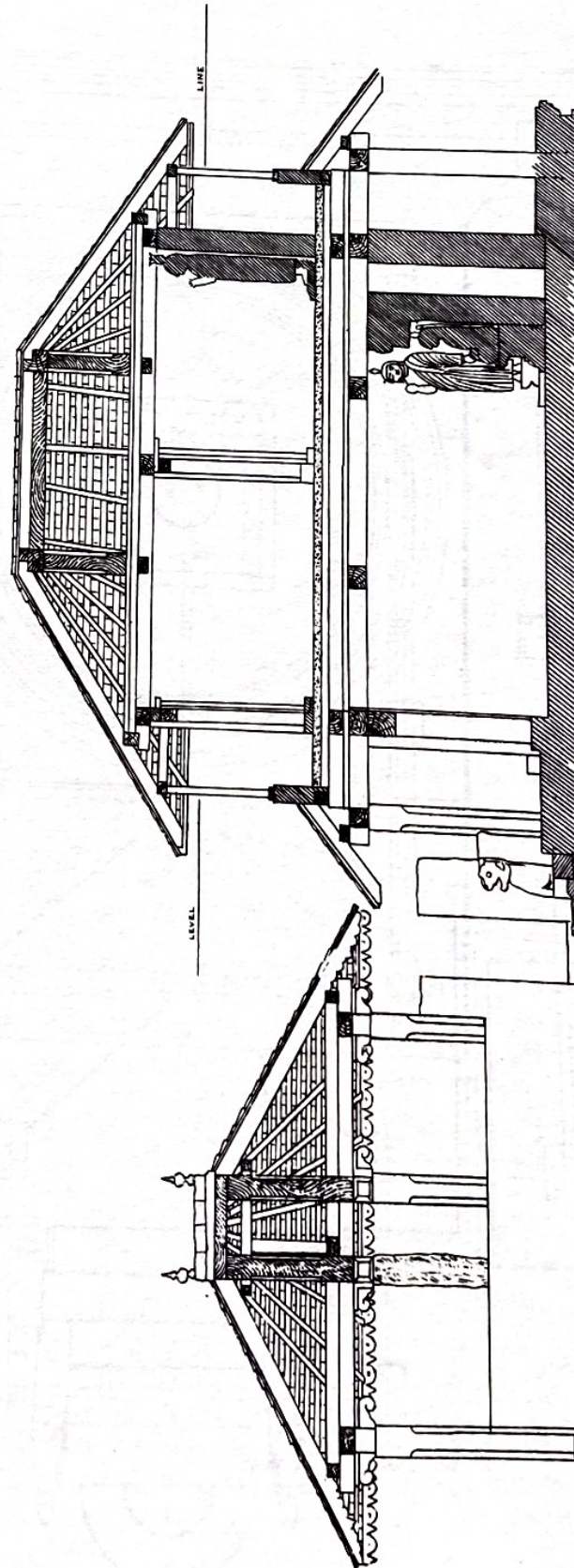
Scale:-- 6 Feet to an Inch.

W.E. Fernando del.

Survey Dept. Ceylon.

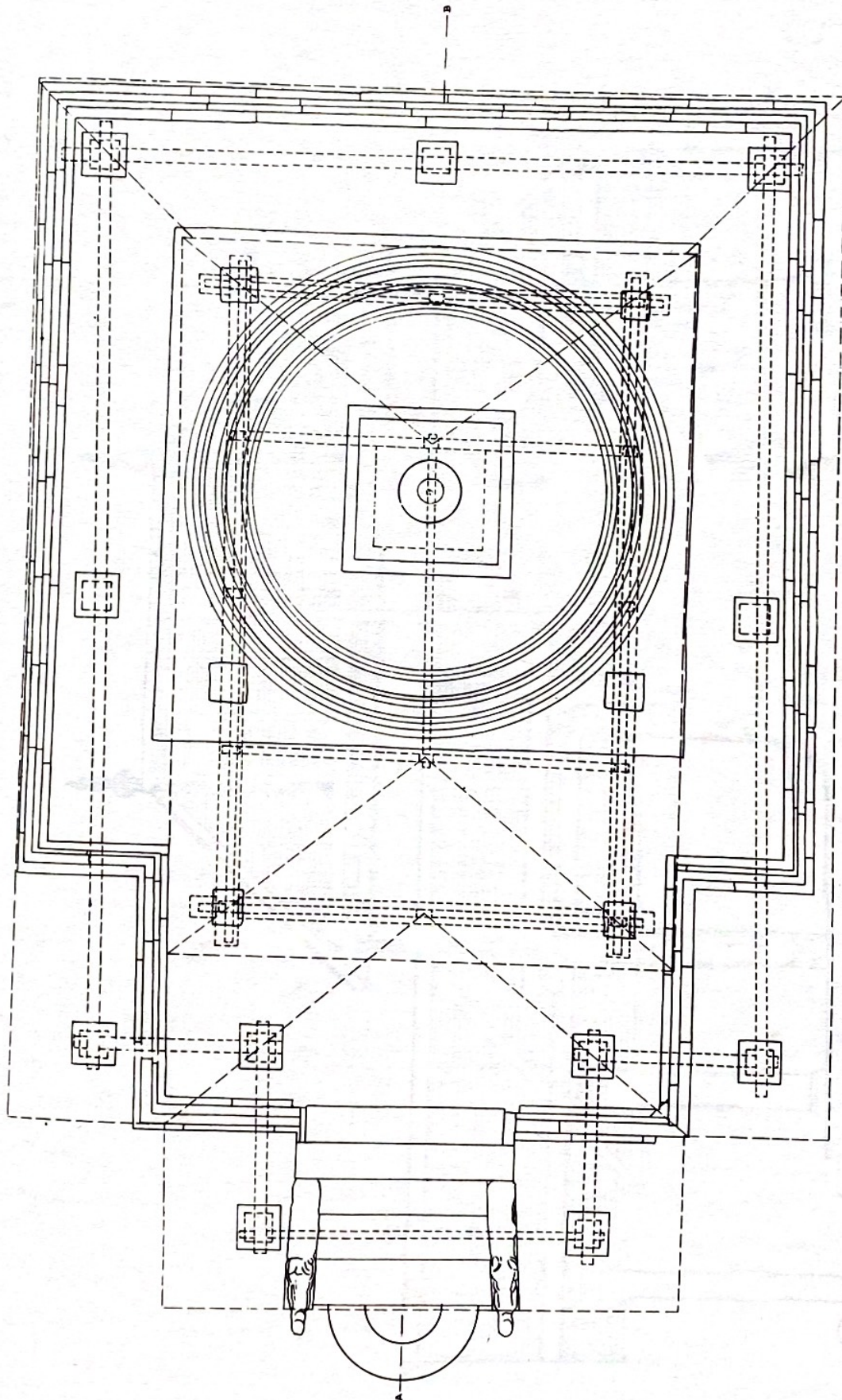


DAMBADENIYA,  
Longitudinal section of  
VIHARE.





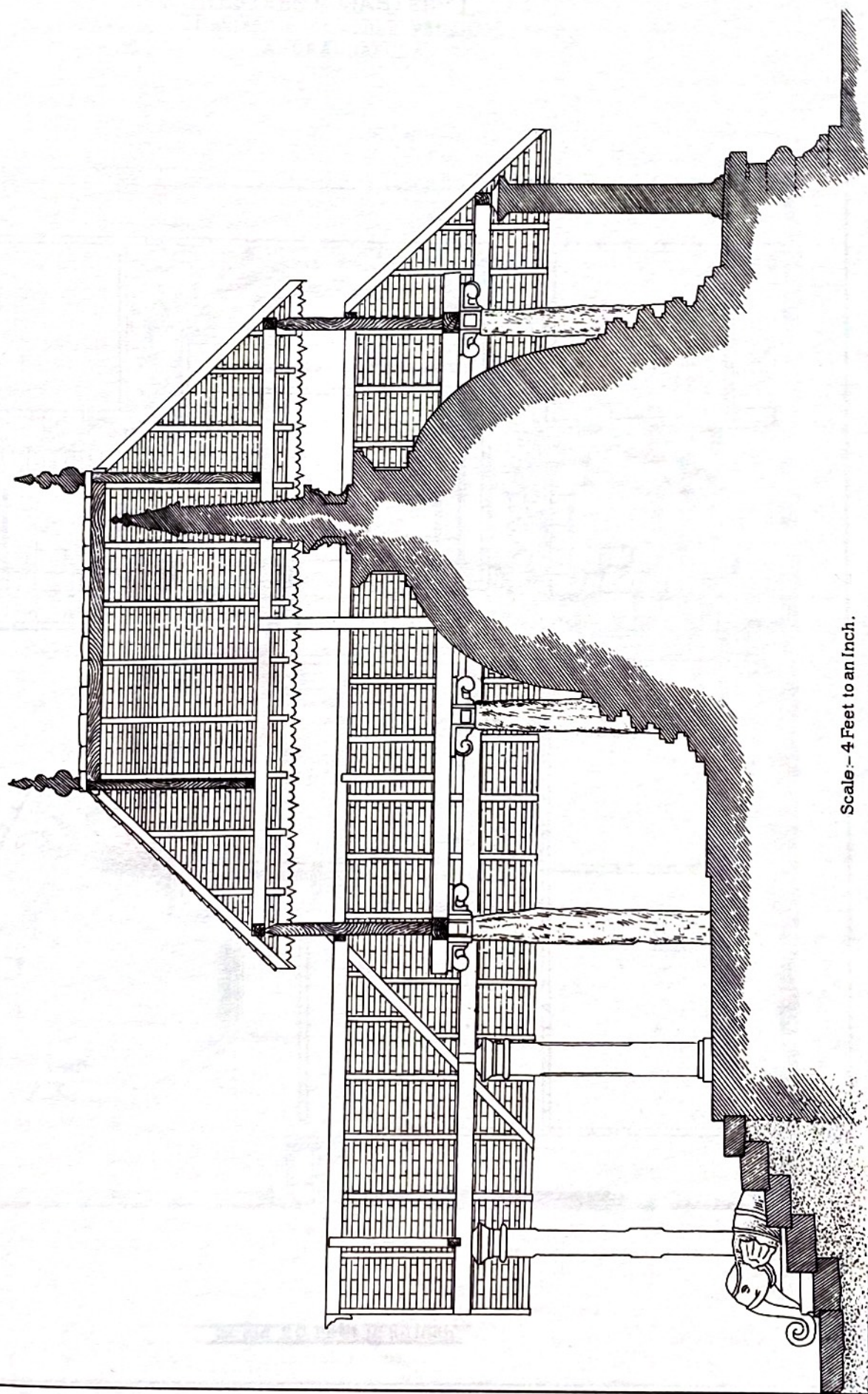
DAMBADENIYA,  
Plan of  
TOPE HOUSE.



Scale:- 4 Feet to an Inch.



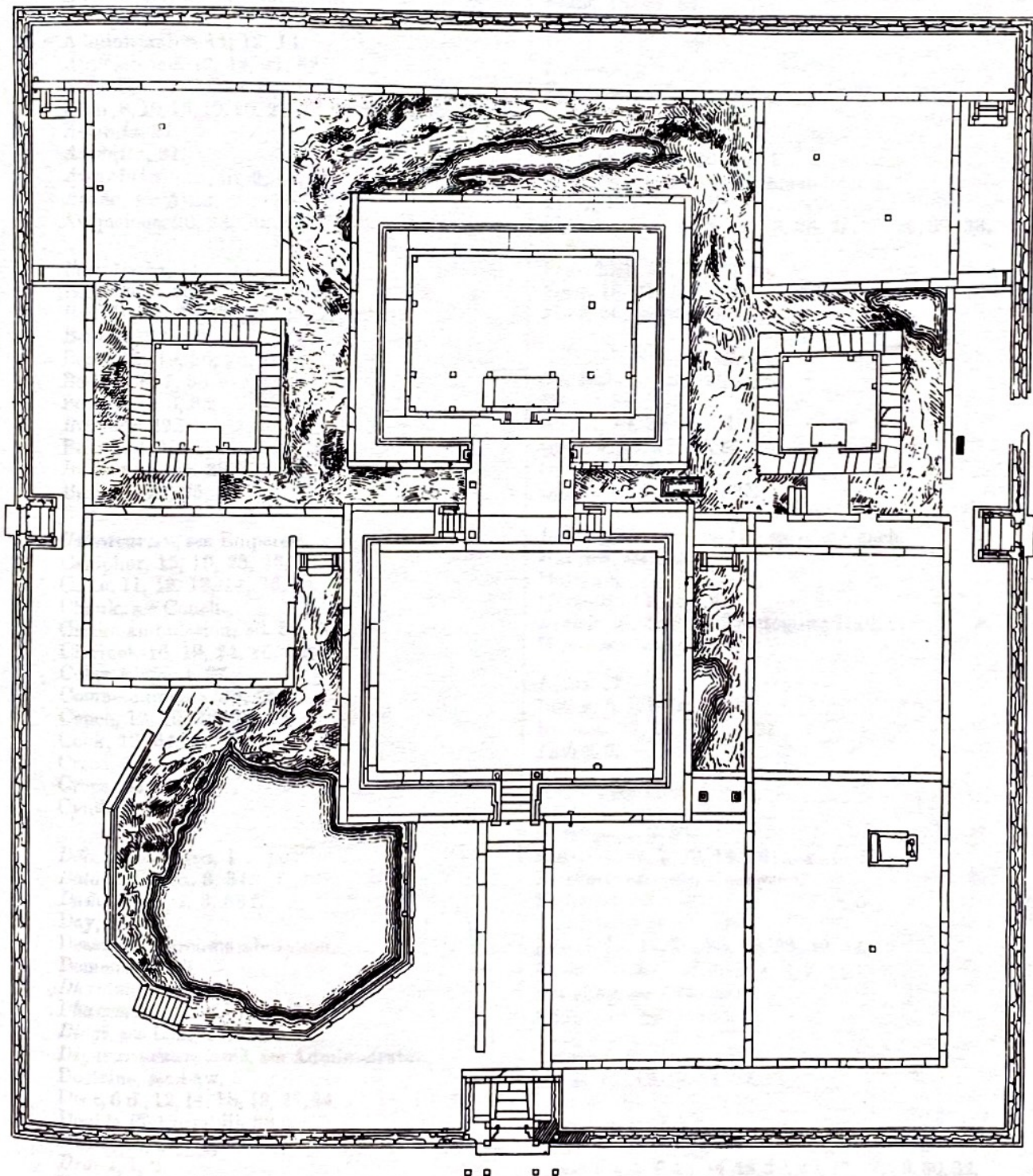
DAÑBADENIYA,  
Longitudinal section of  
TOPE HOUSE.



Scale:—4 Feet to an Inch.



PLAN  
OF  
WESTERN MONASTERY I  
Revised after conservation  
ANURĀDHAPURA



Scale 20 Feet to an Inch



# INDEX

*Abhayagiri*, see *Abhayuttara*.  
*Abhayuttara*, 2 f., see also *Uttaromūla*.  
 Administrator, 11, 12, 14.  
*Alattiamā*, 12, 14, 31, 32.  
 Arms-bowl relic, see *Bowl-relic*.  
 Altar, 8, 10, 15, 19, 20, 21, 22, 23, 24, 26, 32, 36, 38.  
*Ananda*, 21.  
*Anotatta*, 21.  
*Anurādhapura*, iii, 2, 14, 38.  
*Asana*, see *Altar*.  
 Auspicious, 26, 28, 30, 32, 35, 36.

*Asnāyaka*, 11.  
 Beggars, 7, 26.  
 Bell, 10, 15, 19, 22, 23, 25, 27, 29, 32.  
 Benares, 22.  
 Betel, 15, 19, 26, 28, 29.  
 Bo-tree, 6, 7, 38.  
 Bowl-relic, 3, 35.  
 Brahma, 22.  
 British, 4, 10.  
*Budumuttāva*, 38 f.  
 Bull, 21, 22, 25, 30.

*Chakravartin*, see *Emperor*.  
 Amphor, 15, 19, 23, 26, 30.  
 Caste, 11, 12, 13, 14, 26, 35.  
 Chank, see *Conch*.  
 Circumambulation, 30, 32, 36.  
 Clarinet, 16, 19, 24, 26, 32.  
 Cobra-kings, 1, 27.  
 Commandments, 33, 35.  
 Conch, 12, 19, 26, 28, 29, 30, 32, 36.  
 Cook, 12, 34.  
 Reed, 33.  
 Crops, 8 f., 27.  
 Cymbals, 17.

*Dāladāmāligāva*, 1 *et passim*.  
*Dāladā Sirita*, 3, 34.  
*Dāmbadeniya*, 3, 38 f.  
 Day, 18.  
 Deasil, see *Circumambulation*.  
 Lemons, 4 f., 8.  
*Dhamma*, see *Law*.  
*Dhammacakka*, 2.  
*Diggā*, see *Long House*.  
*Diyavardananilamē*, see *Administrator*.  
 Doctrine, see *Law*.  
 Door, 6 ff., 12, 14, 18, 19, 23, 24, 27, 28, 29, 34, 38.  
 Double Platform, iii, 38 f.  
 Drink, 25, 28, 29, 32.  
*Drōṇa*, 1, 2.  
 Drum, 16, 17, 18, 23, 24, 25, 26, 28, 29, 32, 34.  
 Drummers, 13, 16, 18 ff., 26, 30, 32, 35, 36.  
 Ditch, 5.

Eight, 15, 28, 34.  
 Eight Requisites, 15.  
 Elephant, 6, 8, 36.  
 Emperor, 2.  
 Eye-tooth, 1 ff. *et passim*.

Fan, 15, 19, 22, 33.  
 Feet, 16, 22, 23, 36 note 5.  
 Five, 33, 37, see also *Commandments*.  
 Flags, 17.  
 Flowers, 13, 15, 18, 19, 23, 26, 27, 28, 29, 30, 33, 35.  
 Fly-whisk, 15, 19, 22, 36.  
 Food, 18, 24, 25, 26, 28, 31, 32.  
 Four, 36, see also *Quarters*.

Galbāṇḍi Nīrāvia, 40.  
 Geparāla, see *Storekeeper*.  
*Gloria*, 33.  
 Goblet, 19, 24, 25, 26, 28.  
 Gods, 5, 16, 22, 27, 35, 39.  
 Great Vehicle, 3.  
 Guard, 4, 12, 29, 36, 37.

*Hakgedikāra-appu*, 12; see also *Conch*.  
 Harvest, see *Crops*.  
 Hats, 12.  
 Heredity, 11, 12, 14.  
*Hēvisimaṇḍapē*, see *Tomtoming Hall*.  
 House-warming, 35.

*Iddhi*, 27.  
 Image, 6, 7, 8, 38, 39.  
 Incense, 26, 28, 29, 31, 32.  
*Indra*, 5.

Justice, see *Law*.

*Kālinga*, 1, 2, 36.  
*Karaṇḍuva*, 1, 10, 14, 36; see also *Tope*.  
*Kāriyakōrāla*, see *Manager*.  
*Kāśyapa*, 35.  
*Kāvikārayā*, see *Singers*.  
*Kenḍi*, 15, 19, 20, 24, 26, 28, 30, 32.  
*Kīrtti Śrī Rāja Simha*, 4, 6, 7, 15.  
 Kneeling, see *Obeisance*.  
*Kusalāna*, see *Goblet*.

*Lakshmi*, 6.  
 Lands, 11, 12, 13, 14, 37.  
 Law, 20, 23, 27, 34, 35.  
 Long House, 9, 39.  
 Lotus, 9, 10, 23, 26.  
 Lower Floor, 7, 12, 14, 18, 19, 20, 22, 27, 29, 30, 32.

*Mahāsena*, 2.  
*Mahāyānism*, 3.



āligāva, 9.  
 almurē, *see* Flowers.  
 alvatte, 14.  
 andapē, *see* Tomtoming Hall.  
 erit, 23, 24, 27, 33.  
 irror, 30, 31.  
 oon, 9, 13, 14, 17, 32, 35.  
 oonstone, 6, Pls. 16, 18, 19.  
 ulutānrāla, *see* Cook.  
 urakārayā, 12.  
  
 āga, *see* Cobra-kings.  
 ātha, 6.  
 ew Year, *see* Year.  
 ikavāratiya, *see* Budumuttāvu.  
 loon, 28, 29.  
  
 beisance, 19, 20, 23, 25, 26, 28.  
 etagon, 6, 7, 33.  
 rientation, *see* Quarters.  
  
 alace, King's, 2, 6, 37.  
 allemälle, *see* Lower Floor.  
 āncasīla, Pansil, 33.  
 arākrama Bāhu IV, 3, 34.  
 arasol, 17, 34, 36.  
 aritta, 8, 35, 36, 37.  
 attinī, 6.  
 avilion, *see* Tomtoming Hall.  
 eon, 12.  
 erahāra, *see* Procession.  
 ingo, 10, 11, 12, 15, 19, 24, 28.  
 irit, *see* Paritta.  
 iun, 12.  
 olonnarūva, 3, 14, 39.  
 ortuguese, 3, 8.  
 raying skin, 16, 25, 27, 28.  
 riests, High, 11, 14.  
 rocession, 8, 10, 11, 17, 36.  
 ūjāva, 18, 19, 22, 23, 24, 35.  
  
 uarters, 6, 30, 32, 33, 38, 39, 40.  
  
 ain, 27, 37.  
 ājavaliya, 2.  
 atemahatmayā, 11, 12.  
 lice, 8 f., 11, 12, 25, 28, 33, 34, 35.  
 lobes, 15, 19, 22.  
  
 alutation, 20, 21, 26, 30, 33; *see also* Obeisance.  
 andalwood, 9, 13, 15, 23, 30.

Secretary, 13.  
 Seven, 22, 28, 35, 37.  
 Singers, 13, 17, 31, 32.  
 Sirimeghavanna, 2.  
 Sovereignty, 3, 17; *see also* Parasol.  
 Spittoon, 15, 19, 21, 22, 23, 25, 26, 28, 29, 30, 34.  
 Srāvastī, 2.  
 Stanzas, 20 ff.  
 Statue, *see* Image.  
 Steward, 11 f., 19, 24, 25, 27, 29.  
 Storekeeper, 12, 24, 25, 30.  
 Stūpa, *see* Tope.  
 Sun, 8, 9, 17.  
 Sunday, 34.

Tamil, 3, 12, 13, 15.  
 Three, 1, 14, 20, 21, 22, 23, 24, 25, 26, 29, 32, 34,  
 35, 36, 38; *see also* Tripitaka.  
 Three Gems, 33, 35.  
 Threshold, 19, 24, 33.  
 Throne, *see* Altar.  
 Thunderbolt, 8.  
 Tomtoming Hall, 7, 8, 19, 38 ff.  
 Toothstick, 15, 21, 28, 31, 34.  
 Tope, 1, 6, 7, 8, 23, 38; *see also* Karuṇḍuva.  
 Torch, 14, 16, 17, 19, 26, 27, 28, 29, 32.  
 Towel, 15, 21, 26, 31.  
 Trinity, *see* Three Gems.  
 Tripitaka, 8, 33.  
 Trumpets, 17, 34.  
 Turban, 13.

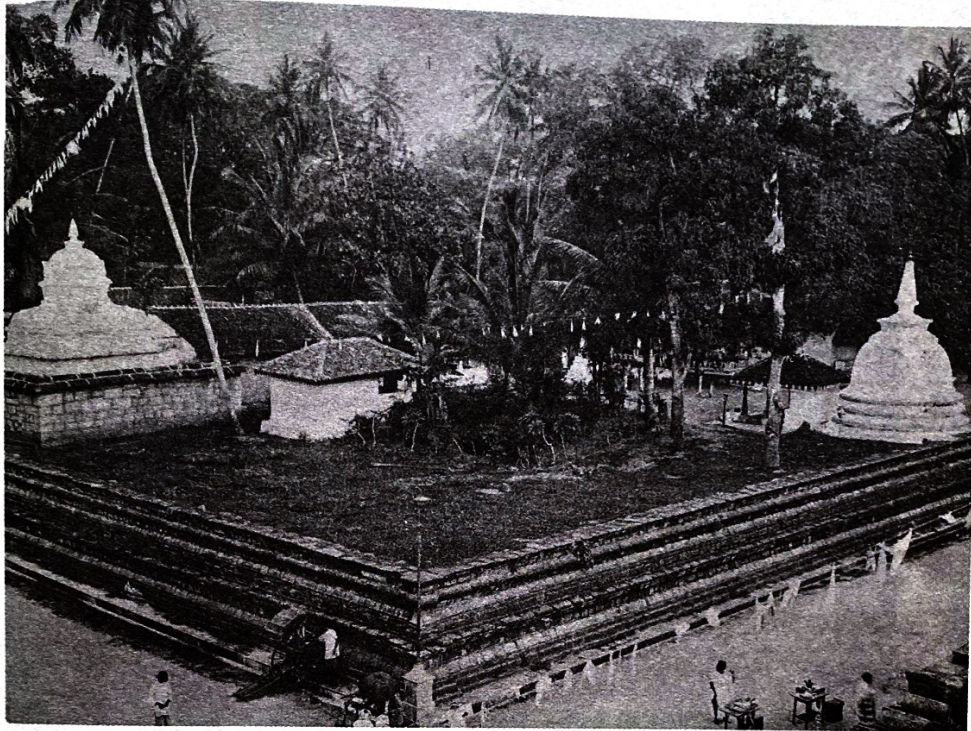
Utturomāla, 3, 36, 37.

Vattērurāla, *see* Steward.  
 Vēherabāṇḍigula, 40.  
 Vimala Dharma Sūrya, 1, 6.  
 Vishnu, 7.

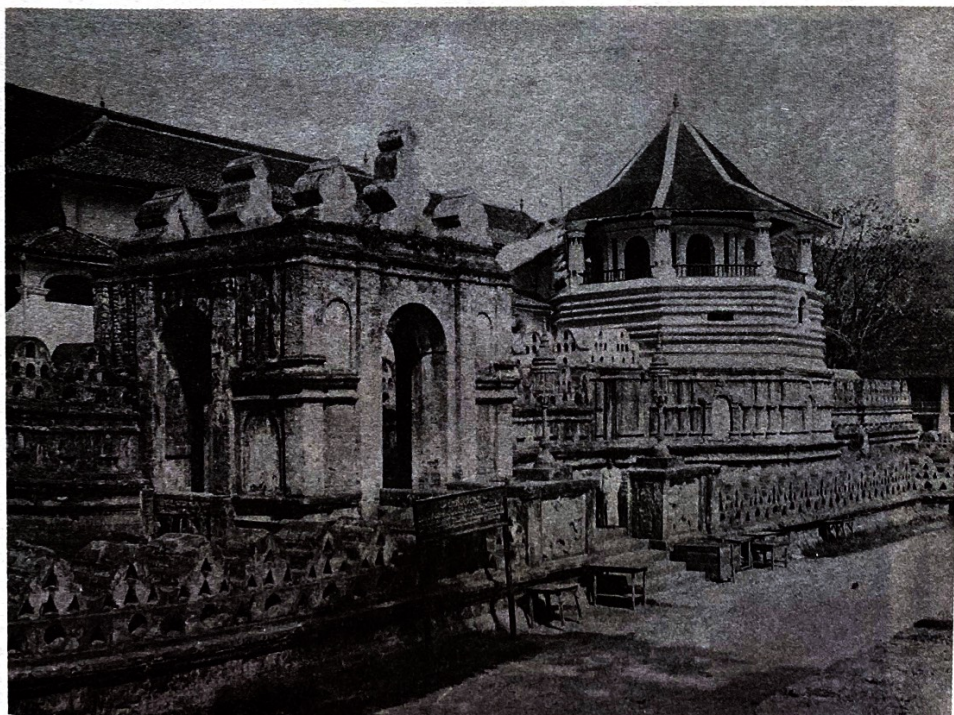
Waistband, 12, 13, 19.  
 Watchers, *see* Guard.  
 Wednesday, 12, 13, 15, 16, 29 f.  
 Western Monasteries at Anuradhapura, iii, 38 f.  
 Wheel, 2, 22.  
 Wheel-king, *see* Emperor.  
 Worlds, 22.

Yaksha, *see* Demons.  
 Yāpahuva, 3.  
 Year, 14, 28, 37.





1. KANDY, NĀTHA TEMPLE ENCLOSURE

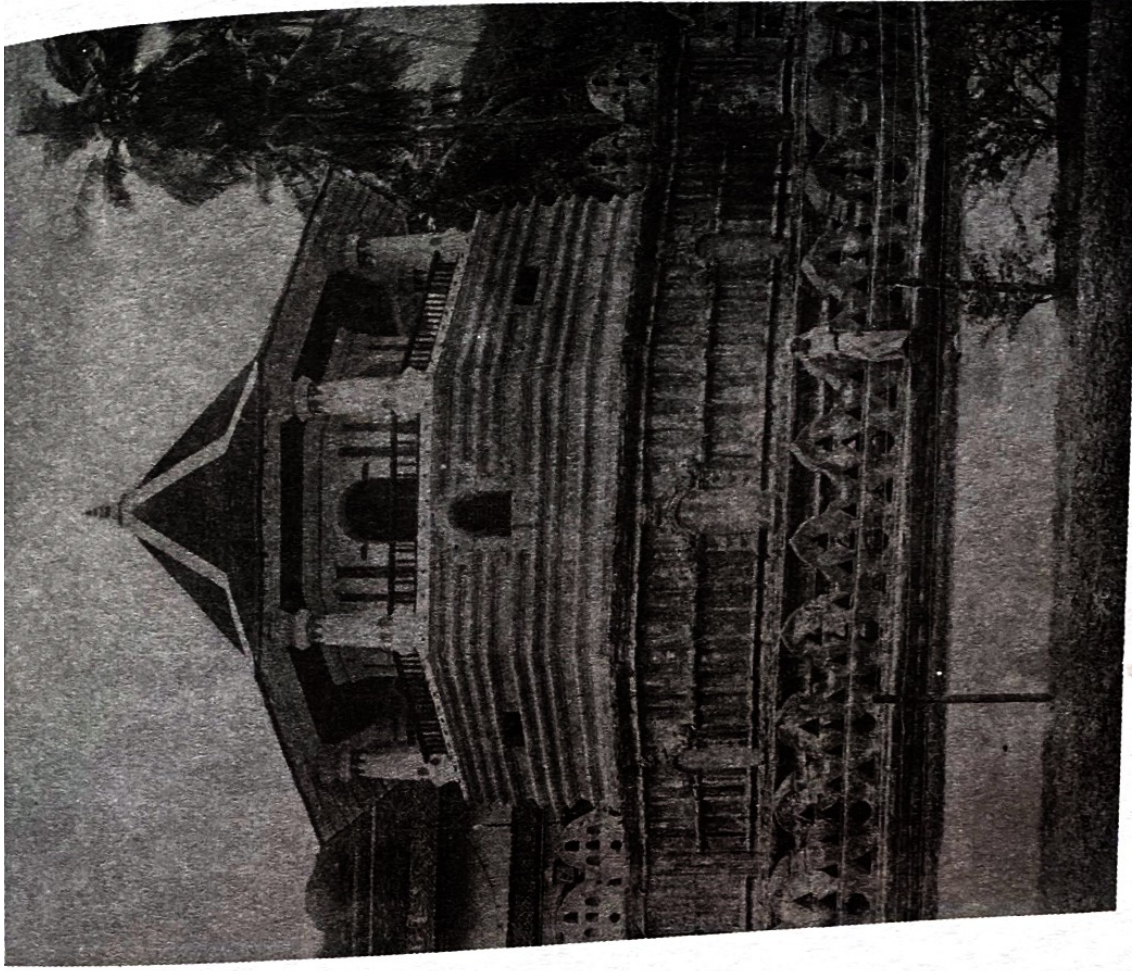


2. TEMPLE OF THE TOOTH. OCTAGON AND ENTRANCE PORCH





3. TEMPLE OF THE TOOTH. SOUTH END OF THE MOAT

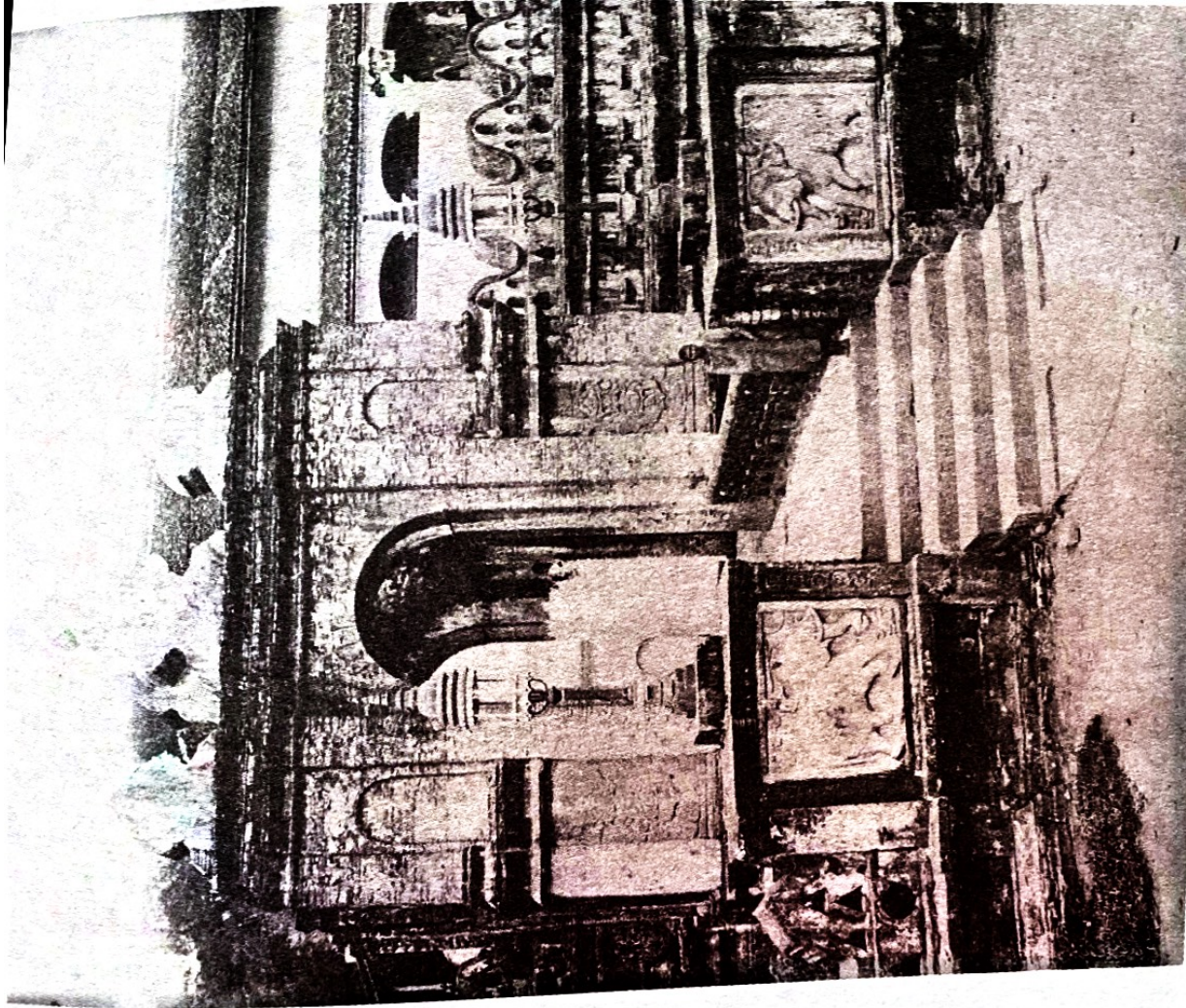


4. THE OCTAGON, TEMPLE OF THE TOOTH



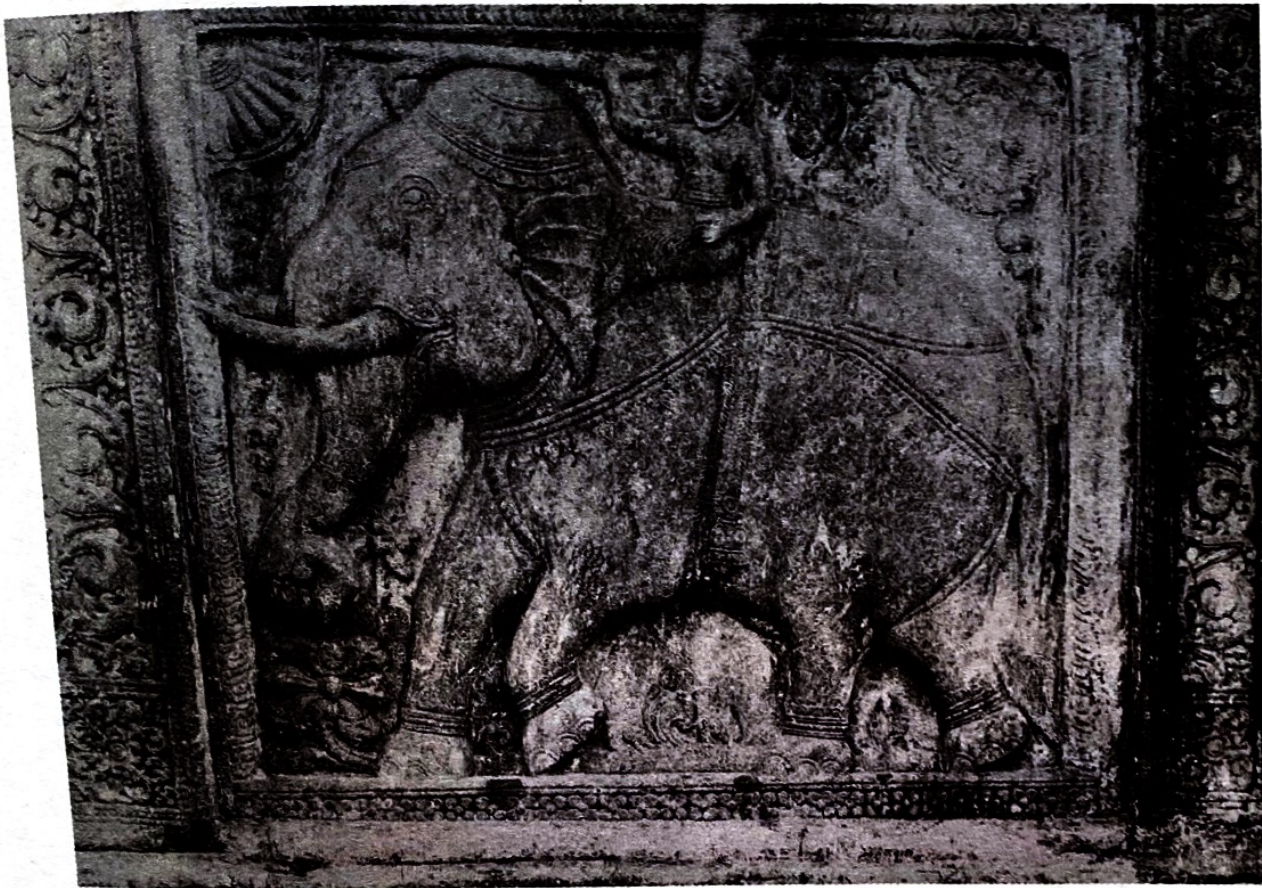


5. PORCH OF THE TEMPLE OF THE TOOTH AND KING'S PALACE



6. NEAR VIEW OF THE PORCH OF THE TEMPLE OF THE TOOTH



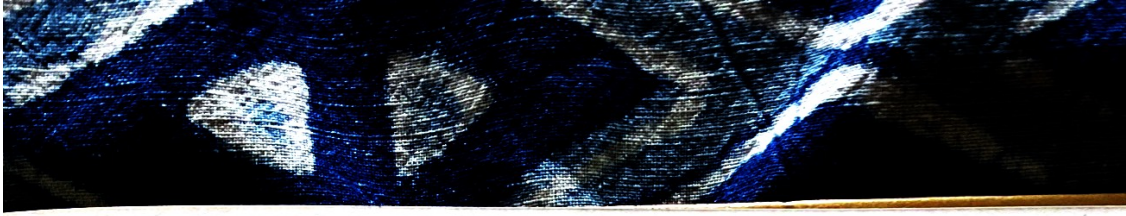


7. SLAB ON THE SOUTH SIDE OF THE ENTRANCE STEPS TO THE TEMPLE OF THE TOOTH

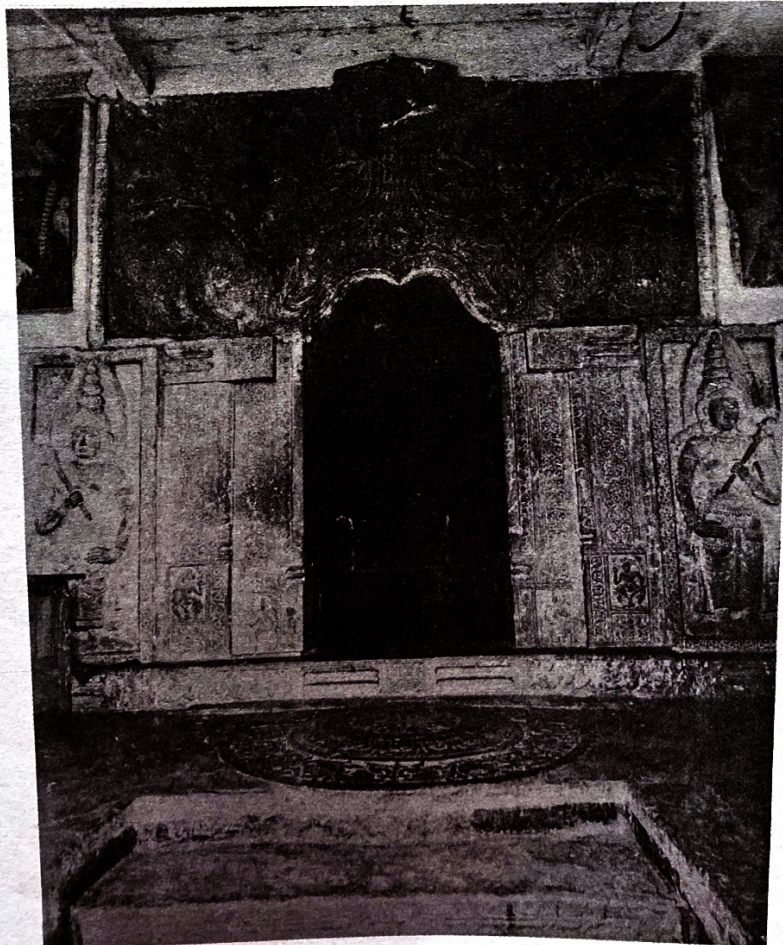


8. NĀRICĀTE ON THE RIGHT-HAND SIDE OF THE PORCH





9. LAKSHMI AND ELEPHANTS INSIDE THE PORCH

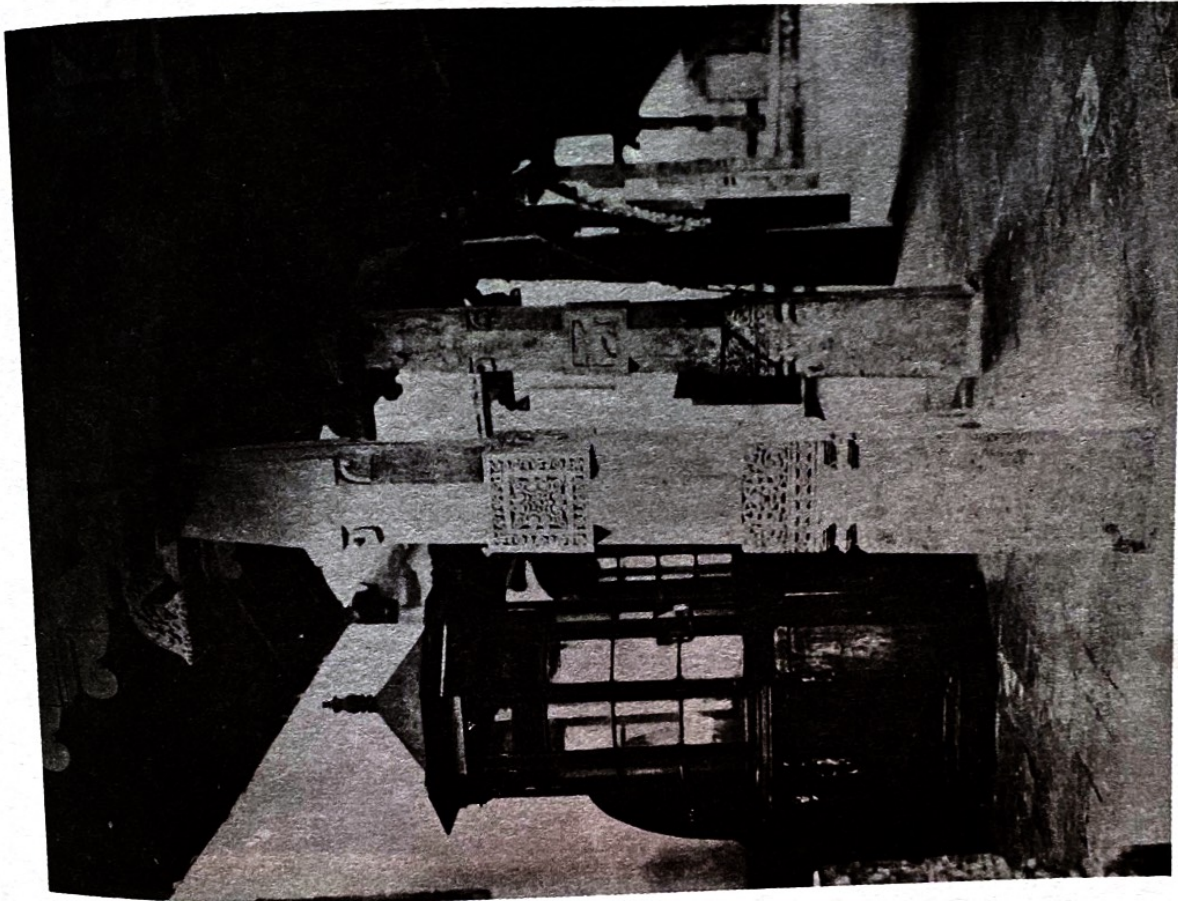


10. ENTRANCE TO THE QUADRANGLE OF THE TEMPLE OF THE TOOTH



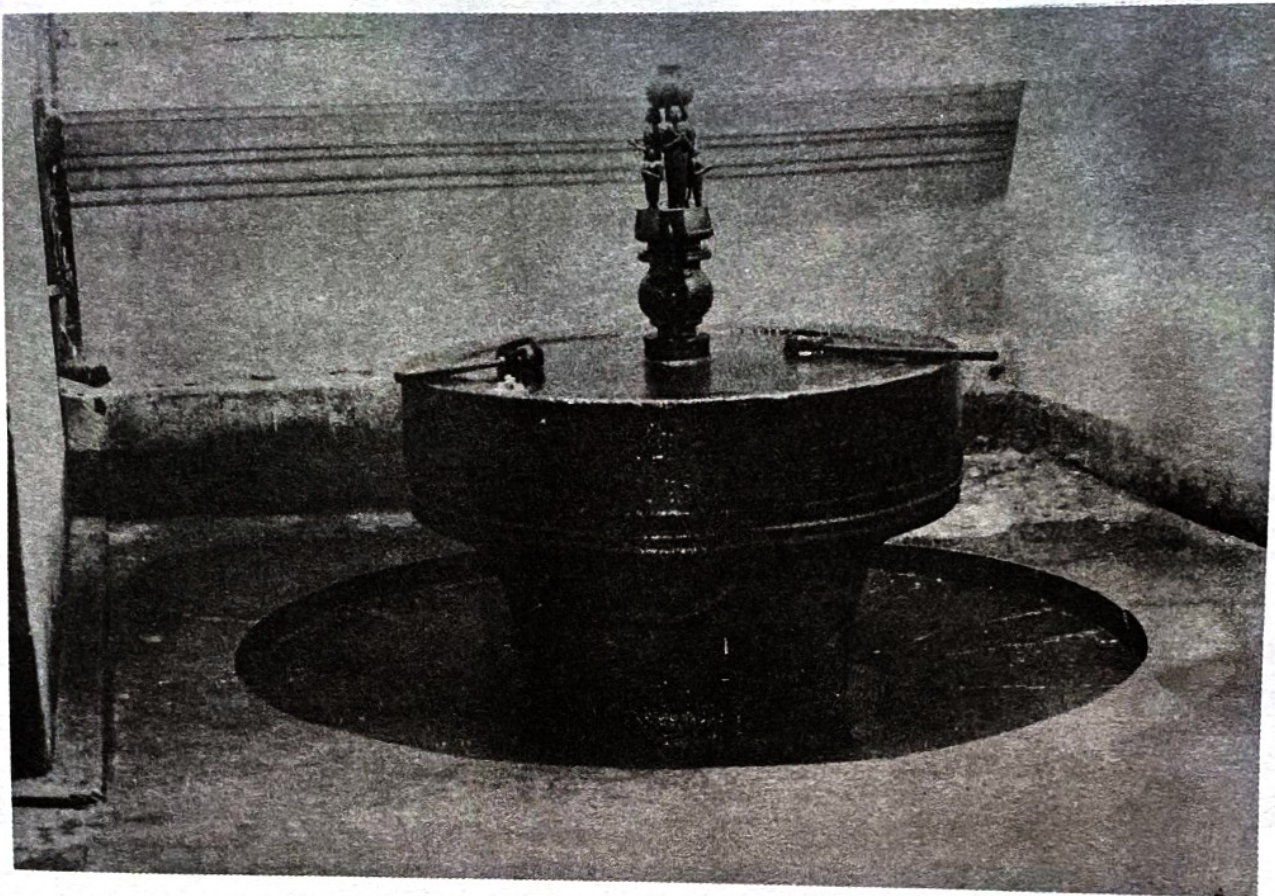


11. SOUTH END OF THE DRUMMING HALL OF THE TEMPLE OF  
"THE TOOTH"



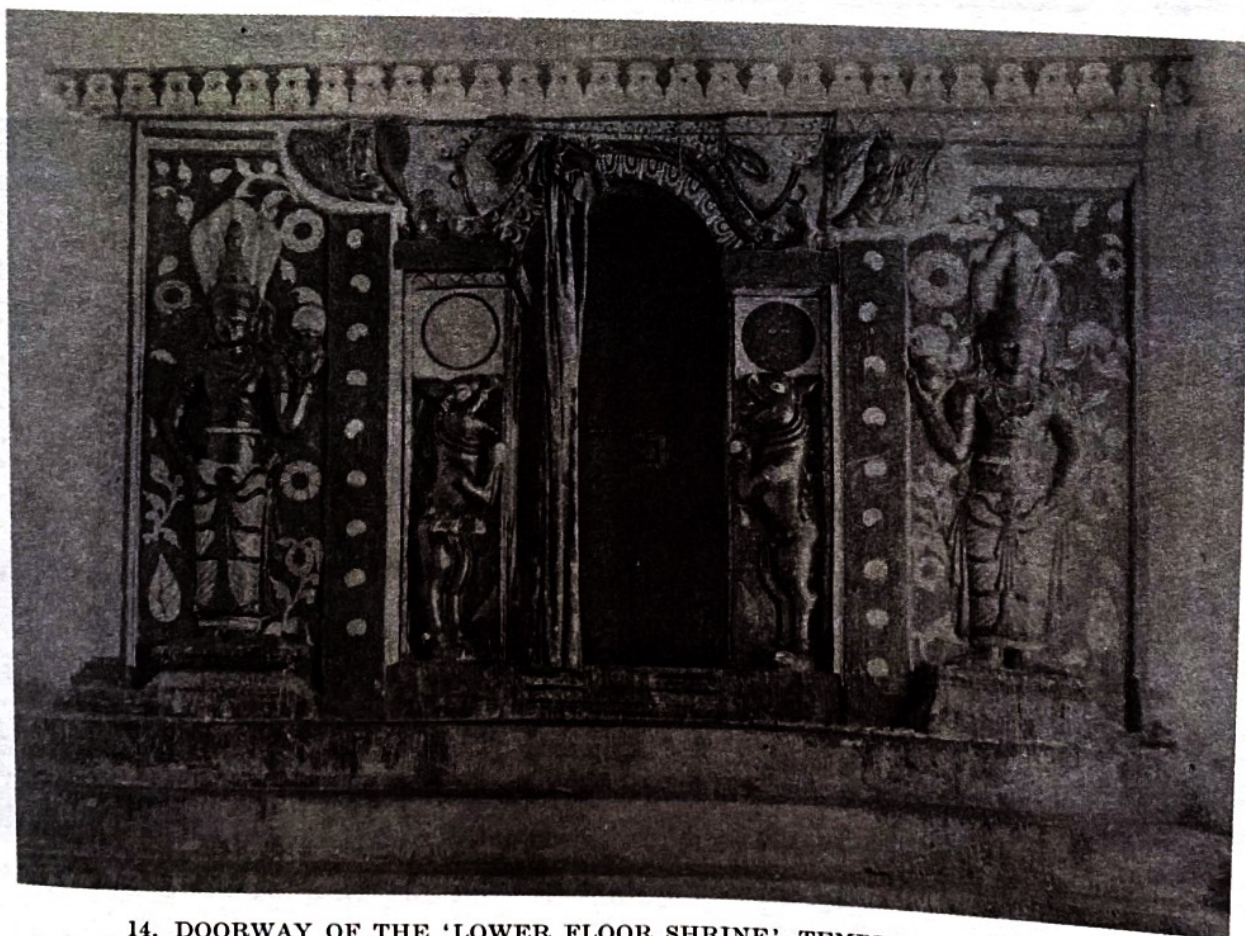
12. PART OF THE DRUMMING HALL WITH 'TWELVE MONTHS'  
LAMPS





p. 7

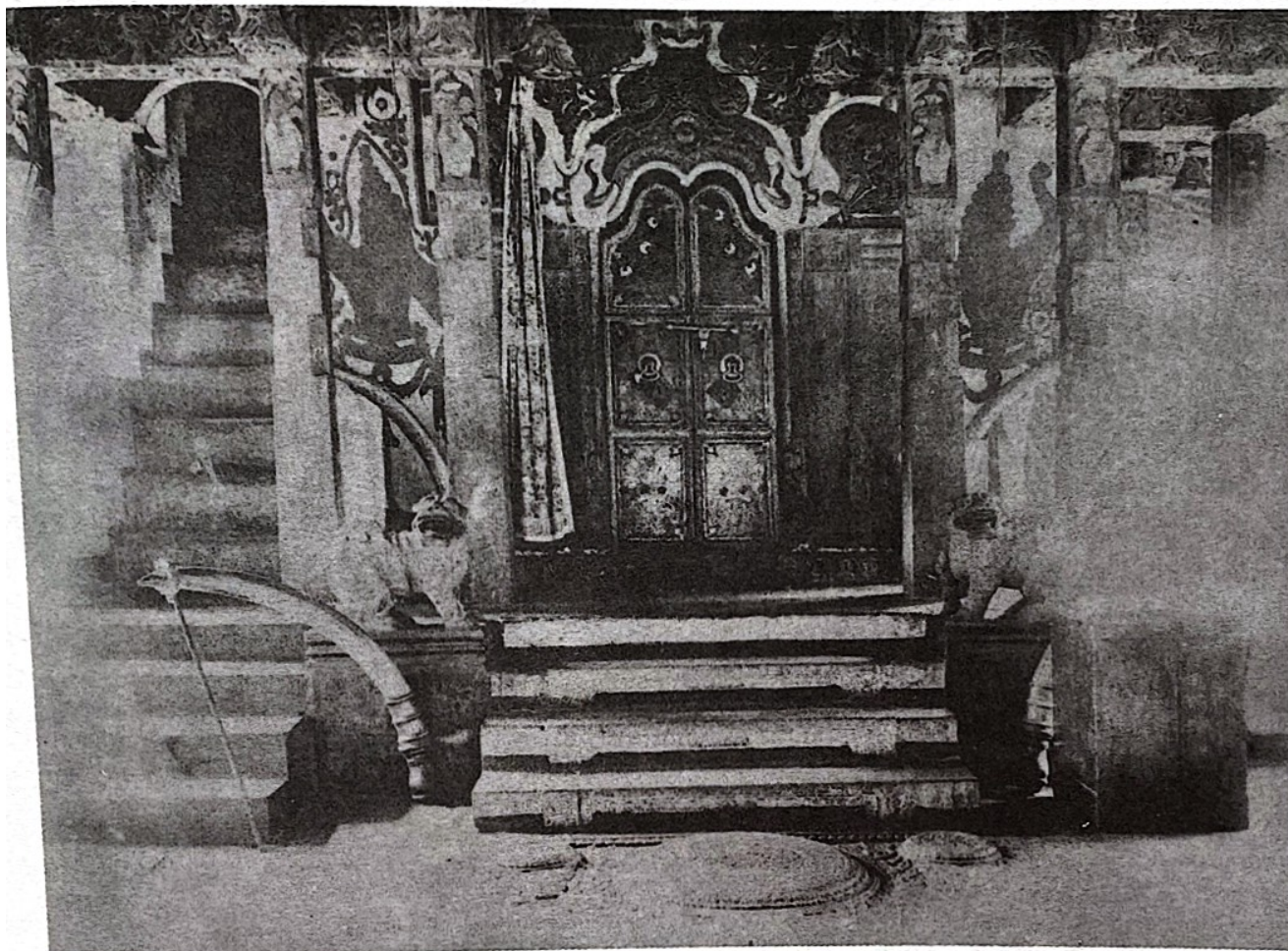
13. FOUNTAIN IN THE DRUMMING HALL



p. 7

14. DOORWAY OF THE 'LOWER FLOOR SHRINE', TEMPLE OF THE TOOTH



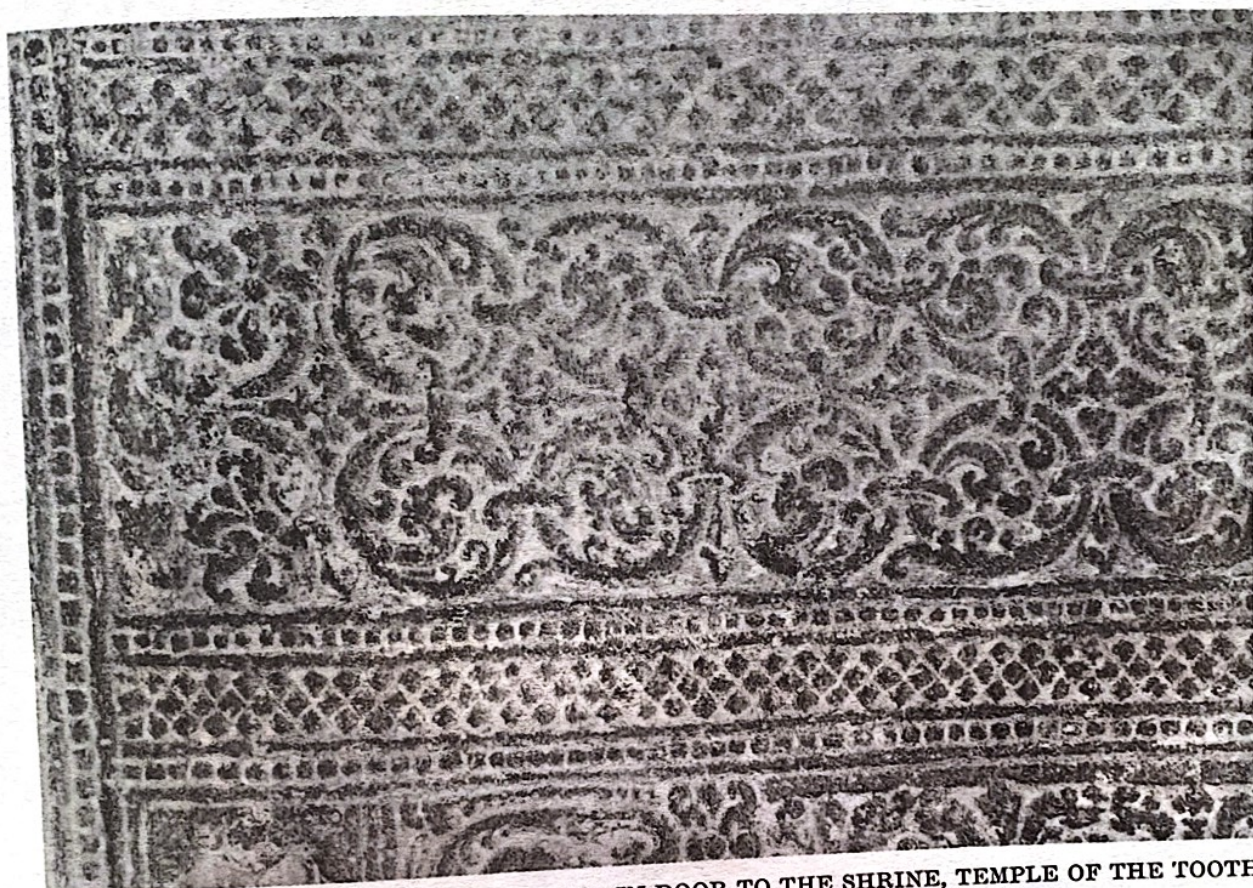


15. MAIN DOORWAY OF THE SHRINE OF THE TOOTH



16. MOONSTONE AT THE MAIN ENTRANCE TO THE SHRINE OF THE TOOTH



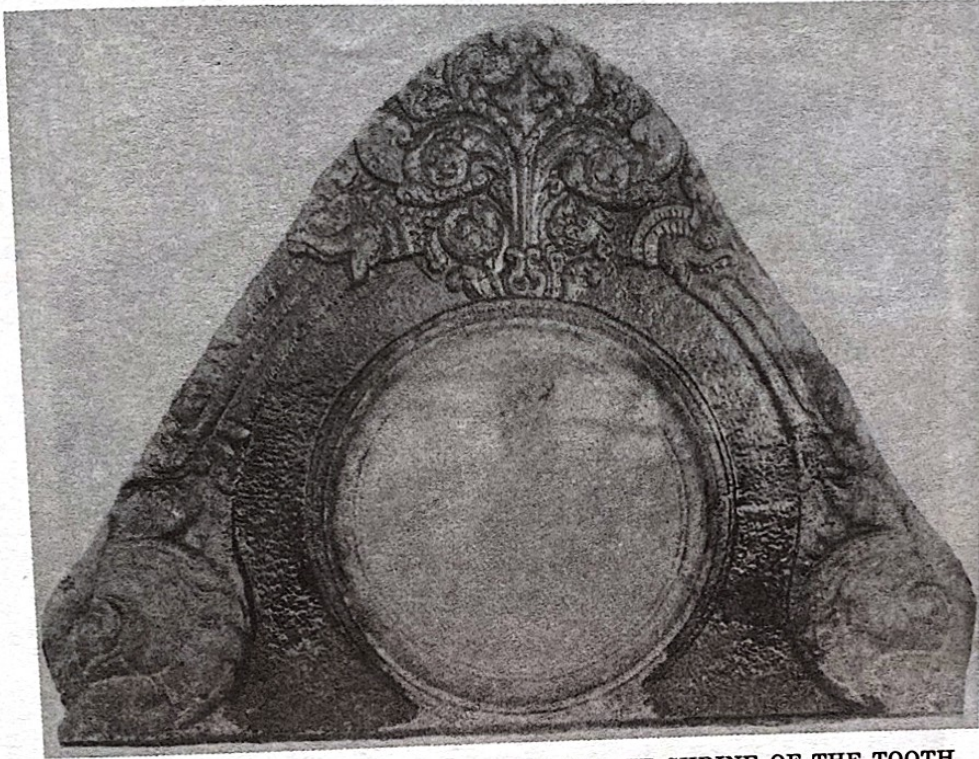


17. DESIGN ON THE DOOR-JAMB OF THE MAIN DOOR TO THE SHRINE, TEMPLE OF THE TOOTH.



18. MOONSTONE AT THE FOOT OF THE STEPS LEADING FROM THE DRUMMING HALL TO THE SOUTH SIDE OF THE COURTYARD



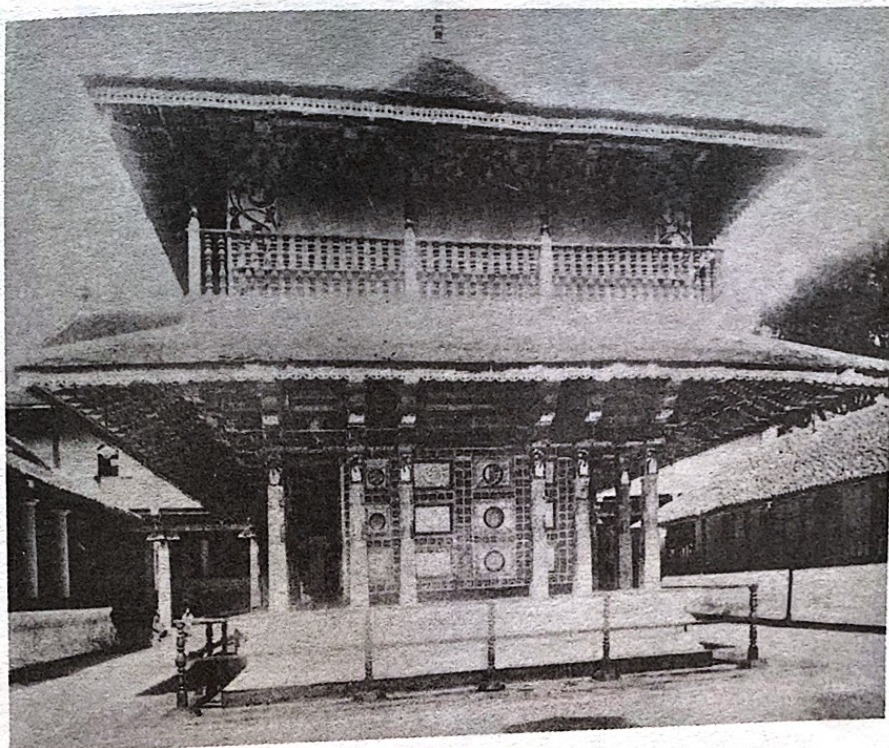


19. MOONSTONE AT THE SOUTH DOOR OF THE SHRINE OF THE TOOTH

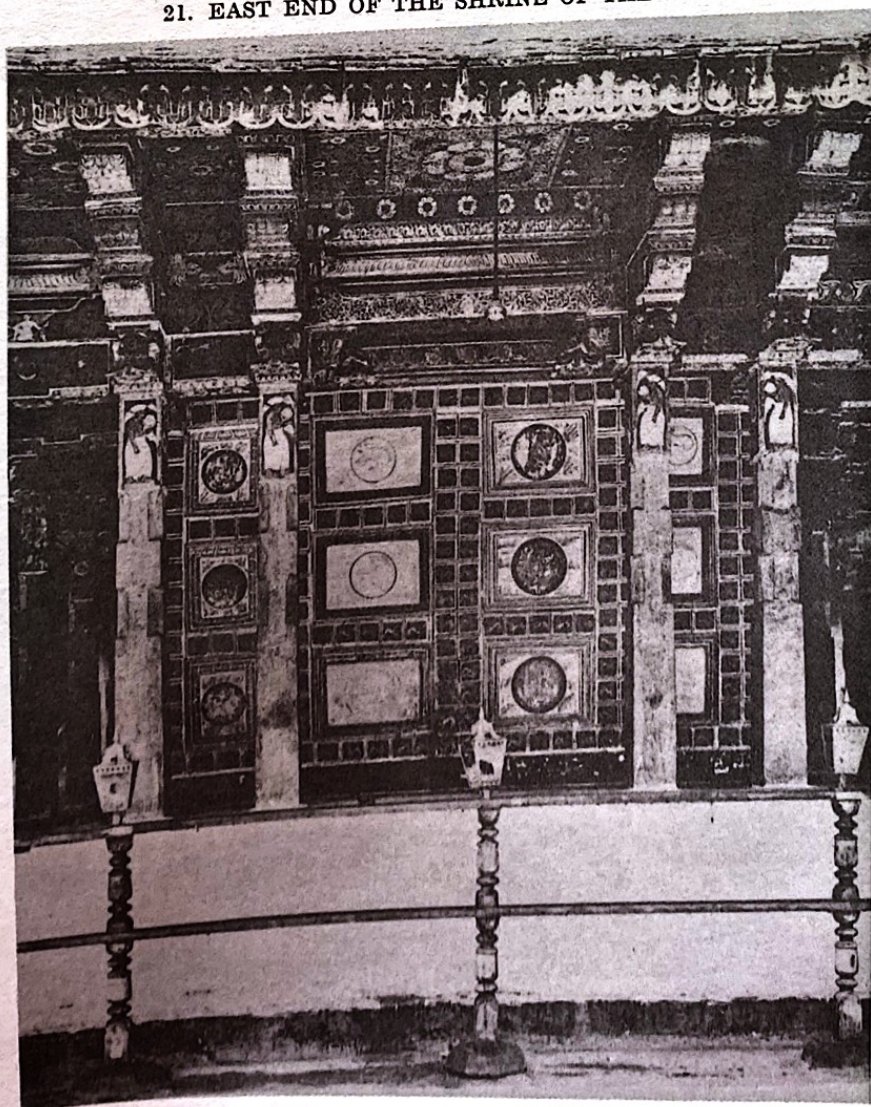


20. SOUTH SIDE OF THE SHRINE OF THE TOOTH



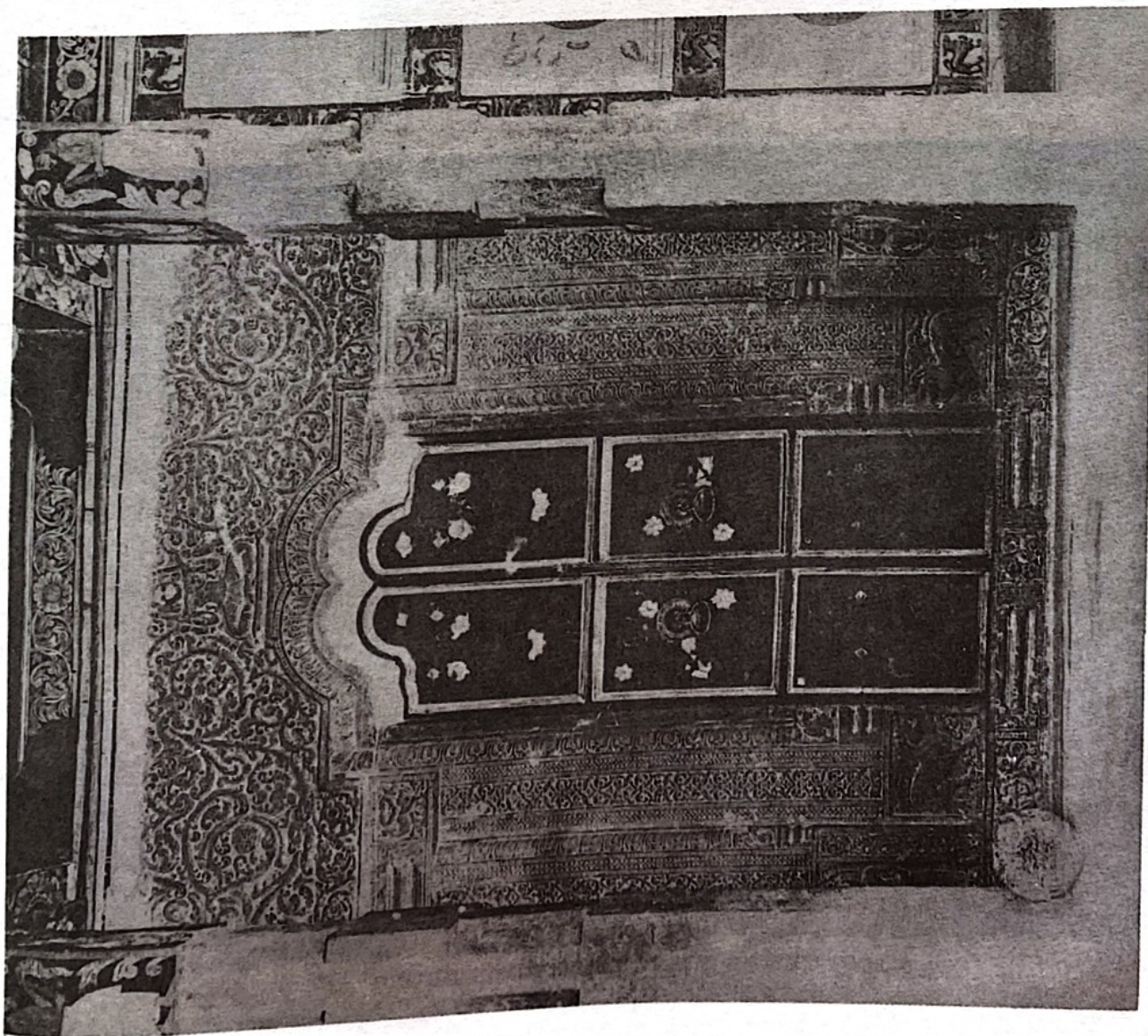


21. EAST END OF THE SHRINE OF THE TOOTH



22. EAST WALL OF THE SHRINE OF THE TOOTH





23. SOUTH DOOR OF THE SHRINE OF THE TOOTH



24. THE MANAGER, TEMPLE OF THE TOOTH





25. STORE-KEEPER OF THE TEMPLE OF THE  
TOOTH WITH PINGO

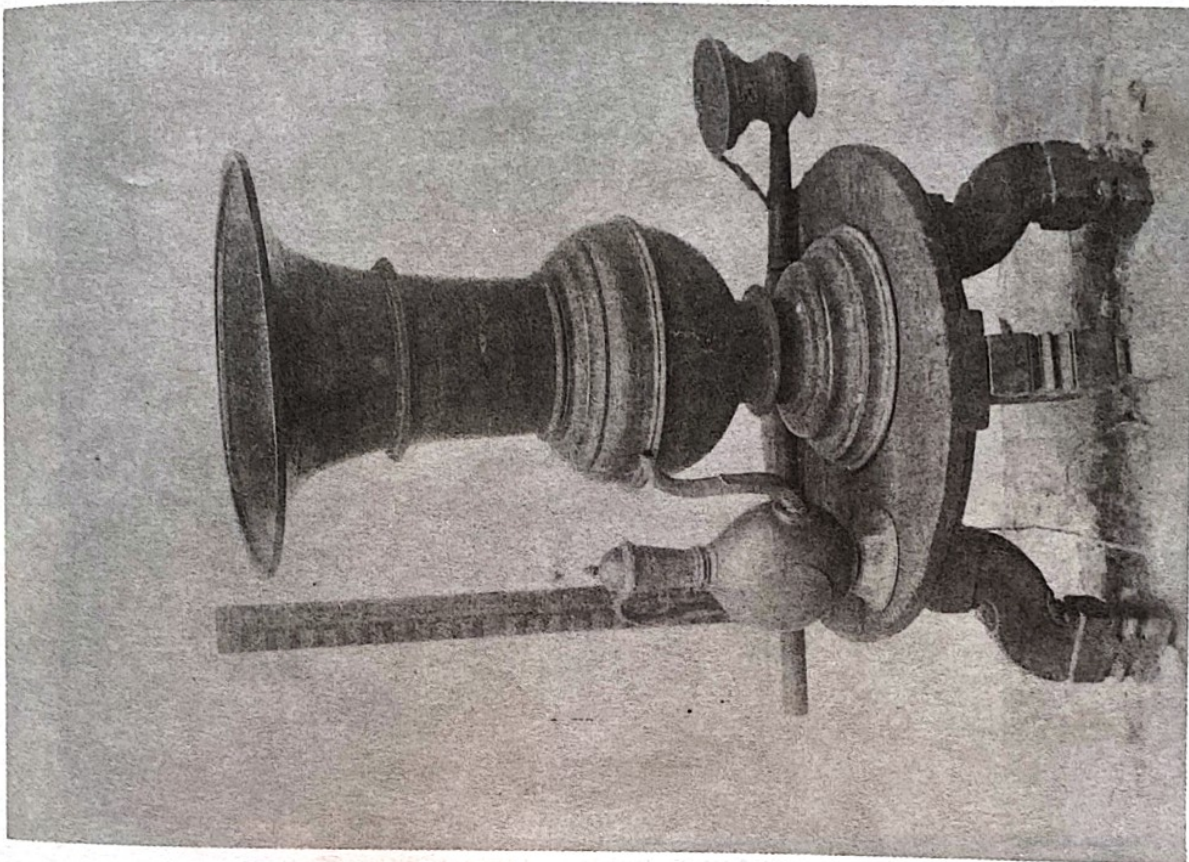


26. DRUMMERS OF THE TEMPLE OF THE TOOTH





27. THE PRIESTS IN CHARGE OF THE TEMPLE OF  
THE TOOTH, 1926-7



28. KENḌIYA, SPITTOON AND TORCH, KANDY MUSEUM



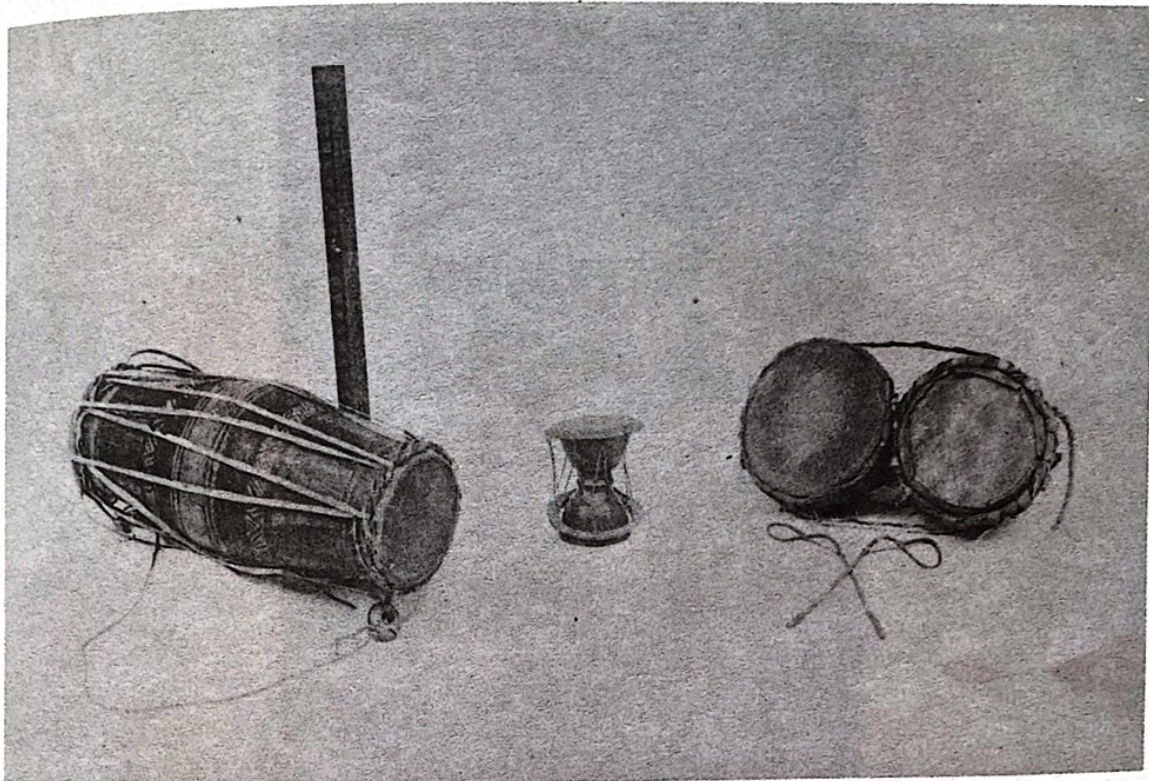


29. TORCH AND DRUMMER, TEMPLE OF THE TOOTH



30. DRUMS KEPT IN THE DRUMMING HALL, TEMPLE OF THE TOOTH



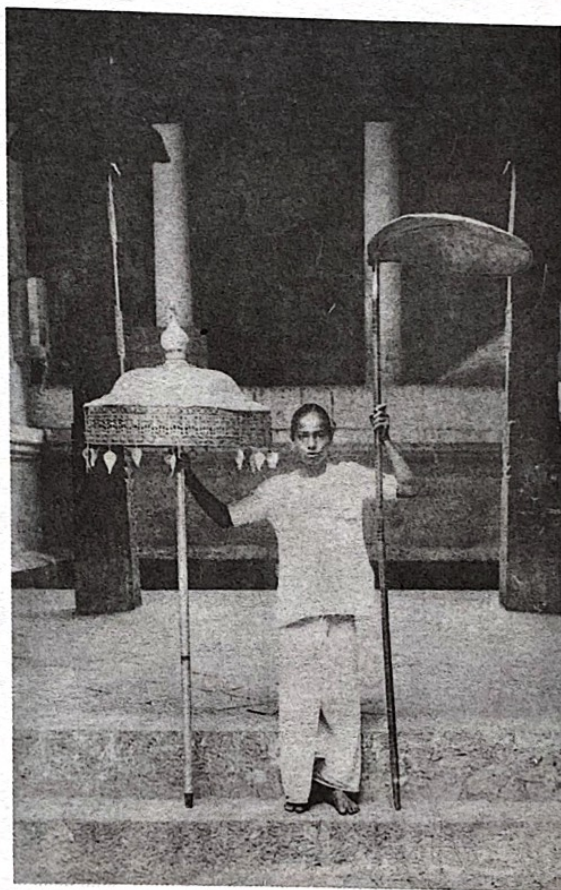


31. TOMTOM, HOUR-GLASS DRUM, AND KETTLE-DRUMS IN KANDY MUSEUM

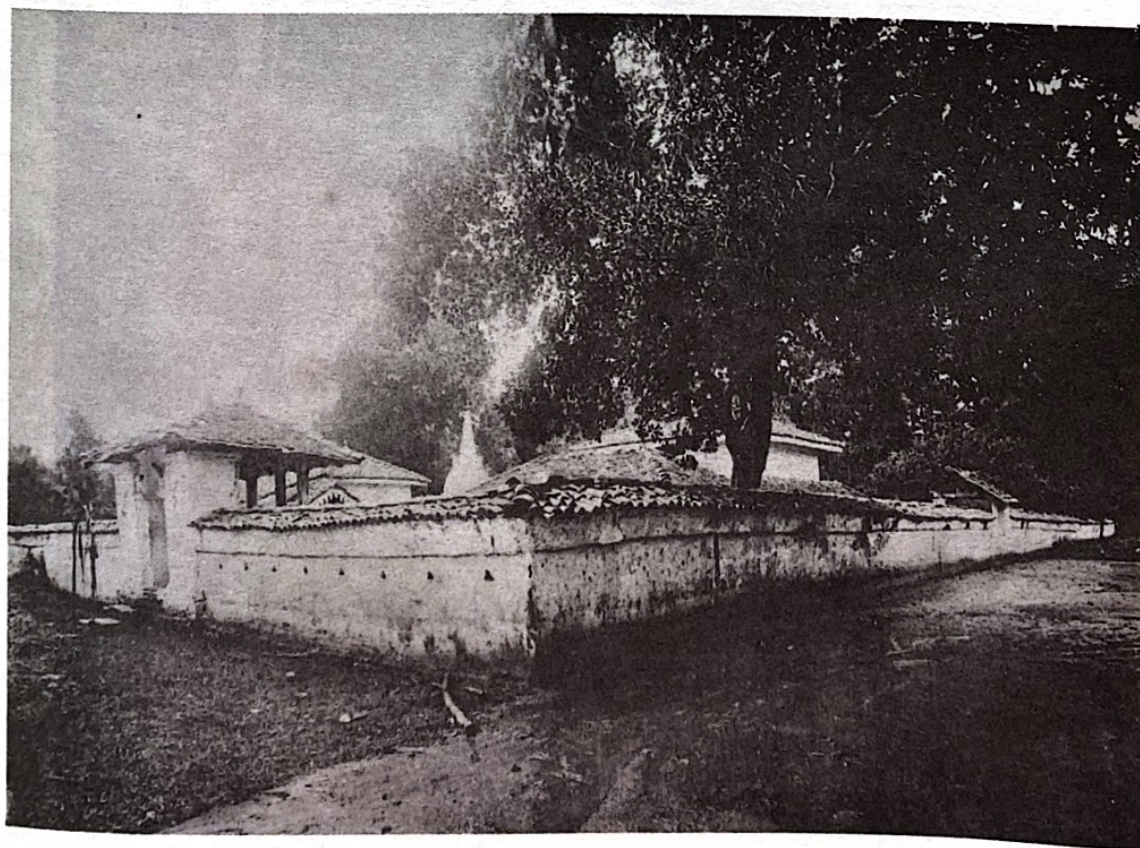


32. SĒSATA AND AVU-ATTA, TEMPLE OF THE TOOTH





33. PALLIYA AND MUTUKUḌĒ, TEMPLE OF THE TOOTH



34. NIKAVĀRAṬIYA, BUDUMUTTĀVA TEMPLE. GENERAL VIEW FROM THE N.E.





35. NIKAVĀRAṬIYA, BUDUMUTTĀVA. PORCH FROM THE INSIDE



36. NIKAVĀRAṬIYA, BUDUMUTTĀVA, SHRINE SEEN FROM THE SOUTH



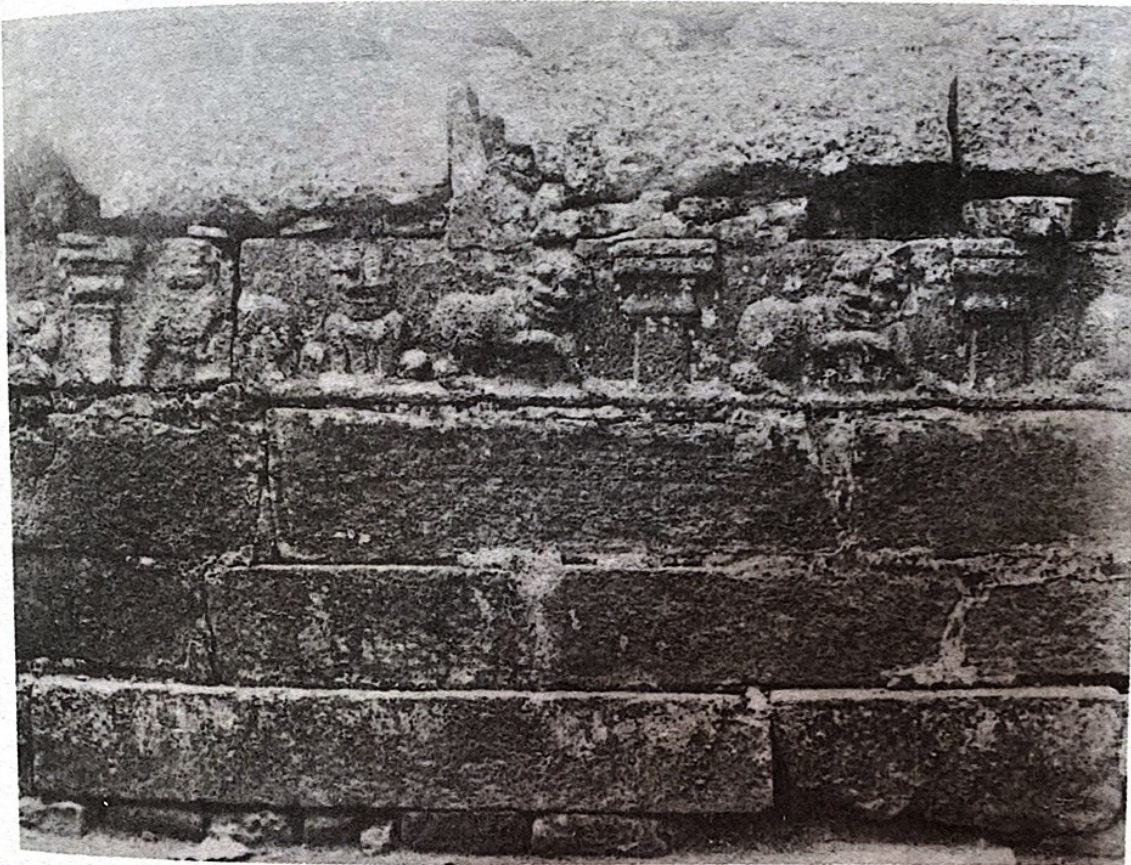


37. NIKAVĀRĀṬIYA, BUDUMUTTĀVA TEMPLE. FRONT VIEW OF THE SHRINE

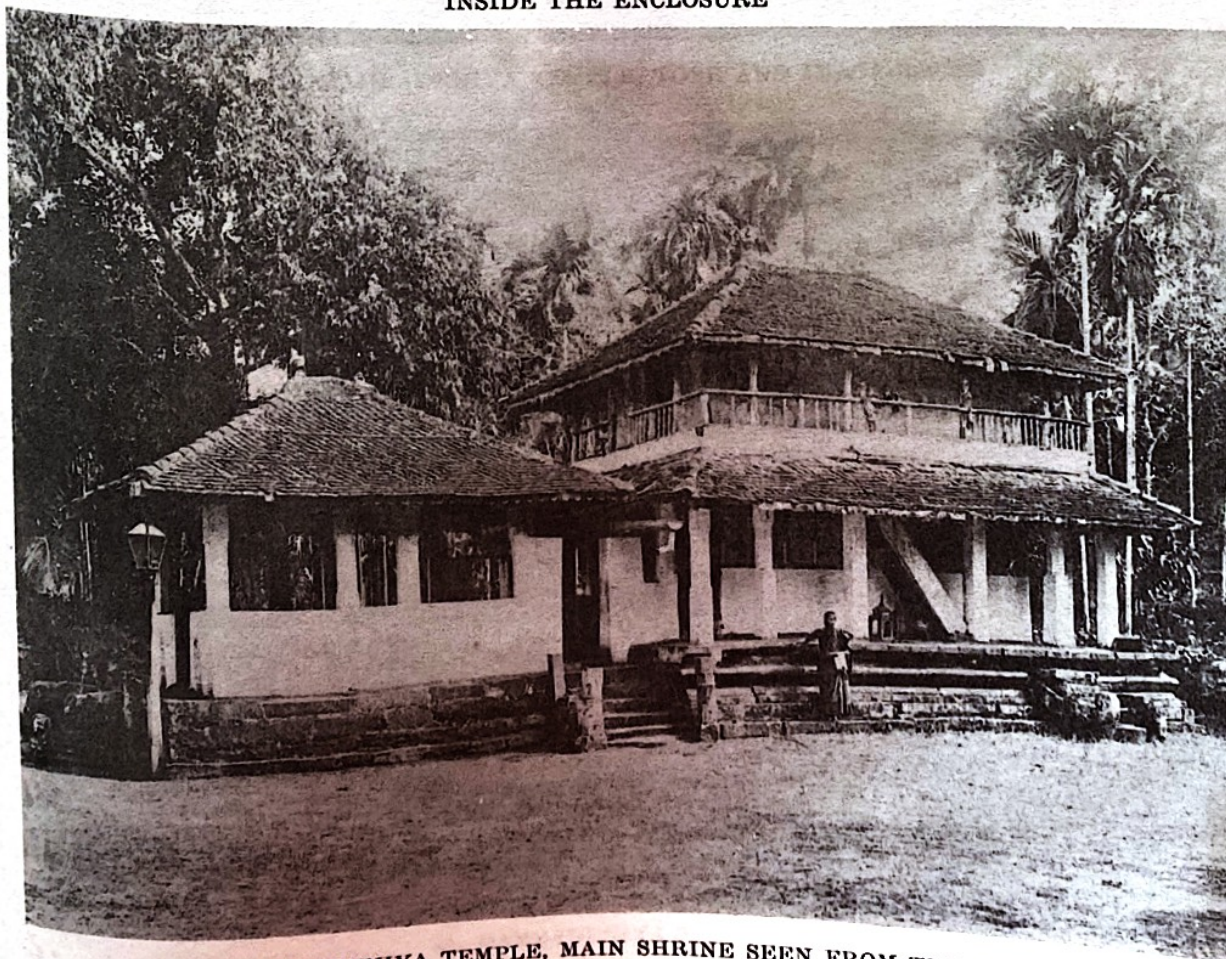


38. DAMBADENIYA TEMPLE, EAST ENTRANCE TO  
THE ENCLOSURE





39. DAMBADENIYA TEMPLE, KĒSARA LIONS BY THE SIDE OF THE EAST ENTRANCE  
INSIDE THE ENCLOSURE



40. DAMBADENIYA TEMPLE, MAIN SHRINE SEEN FROM THE NORTH





41. DAMBADENIYA TEMPLE, TOPE AND IMAGE-HOUSE

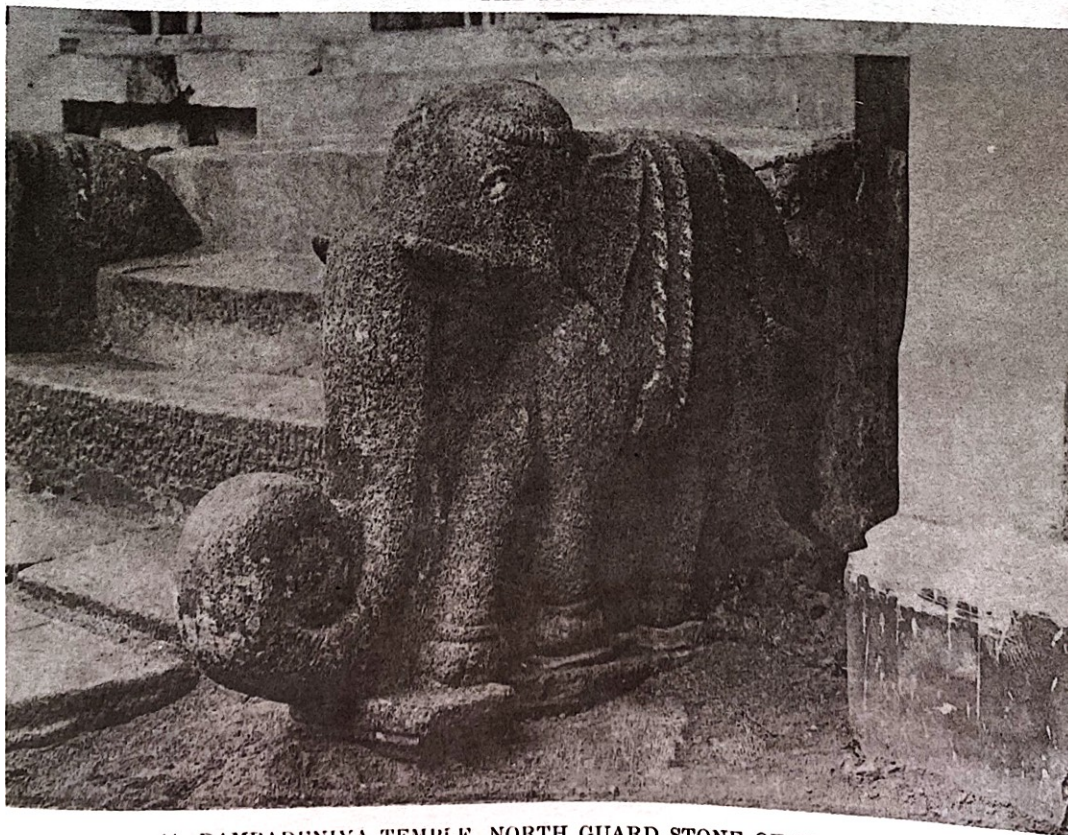


42. DAMBADENIYA TEMPLE, TOPE



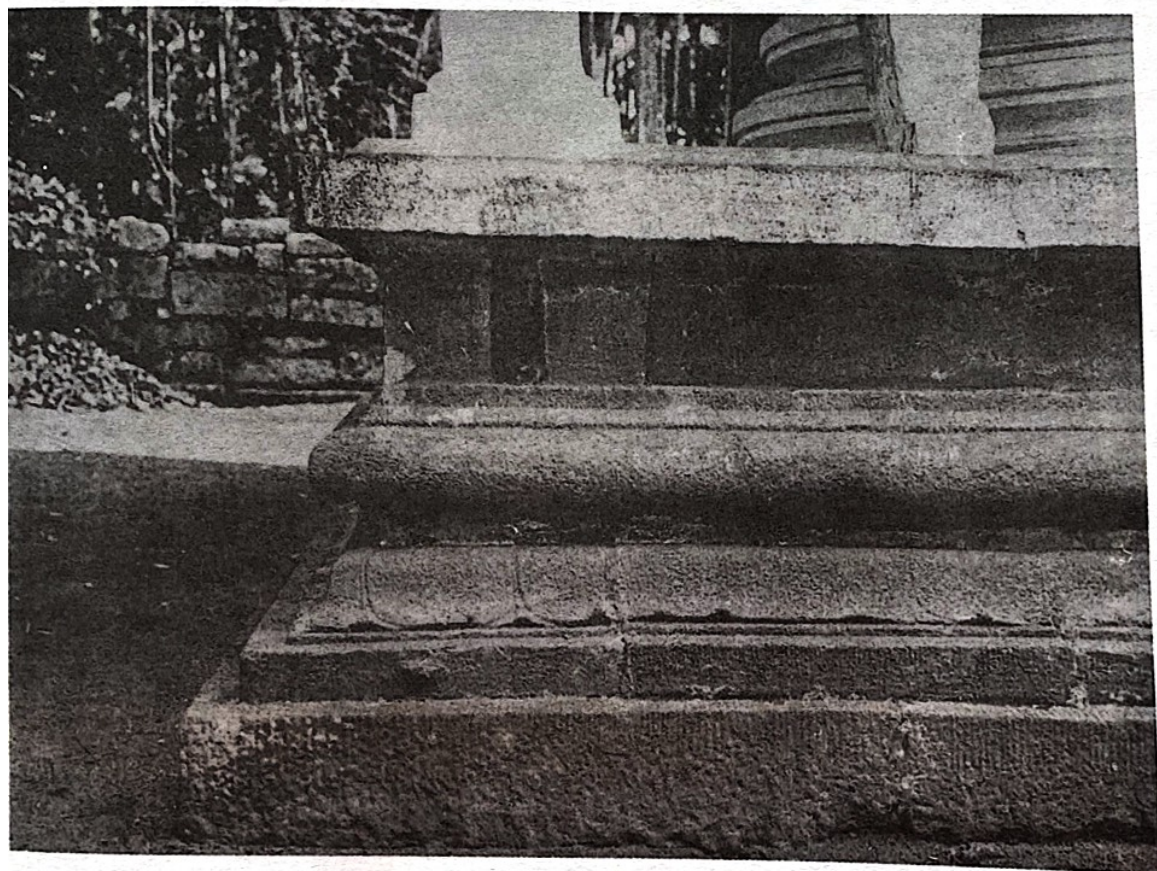


43. DAMBADENIYA TEMPLE, CAPITAL NEAR  
THE TOPE



44. DAMBADENIYA TEMPLE, NORTH GUARD STONE OF THE TOPE



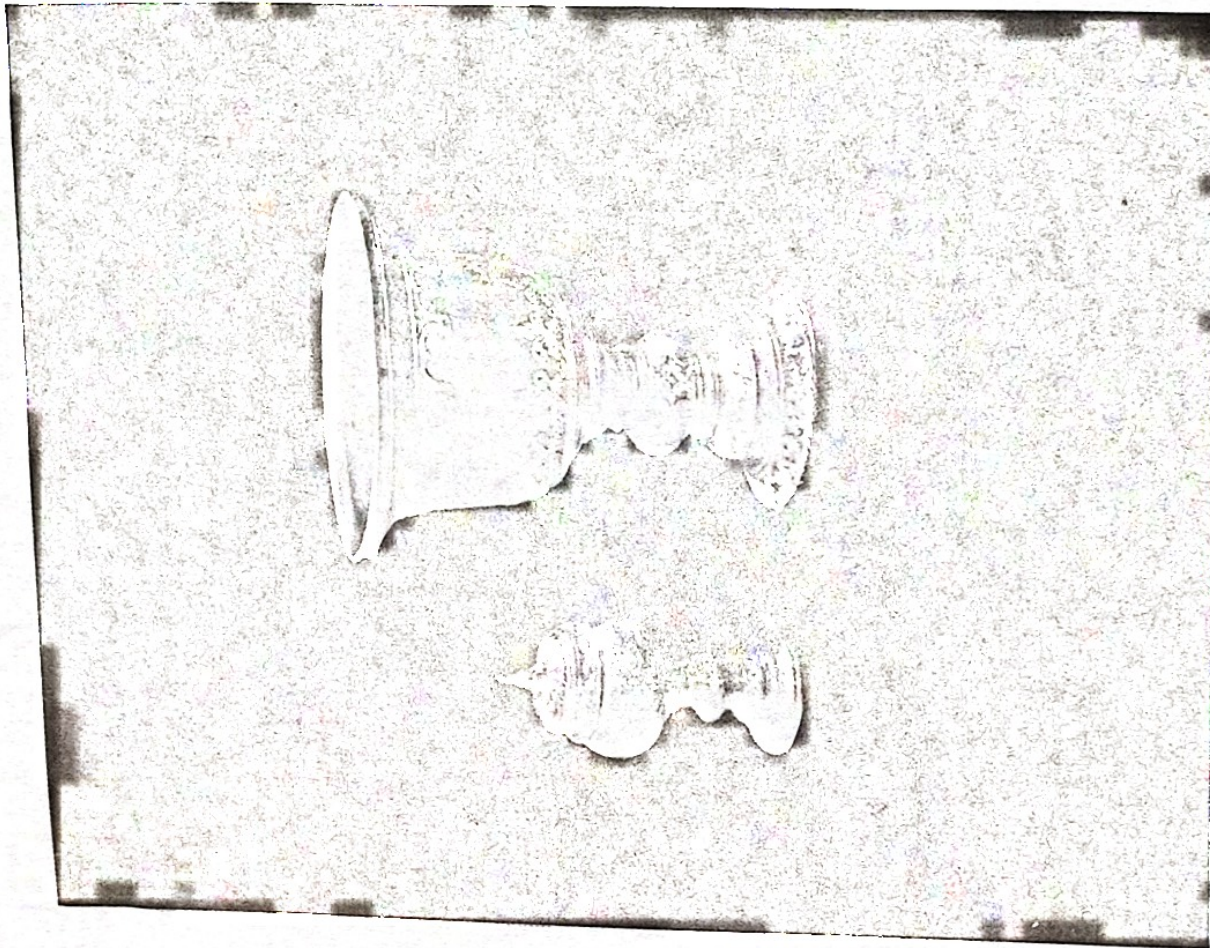


45. DAMBADENIYA TEMPLE, PLINTH OF THE TOPE



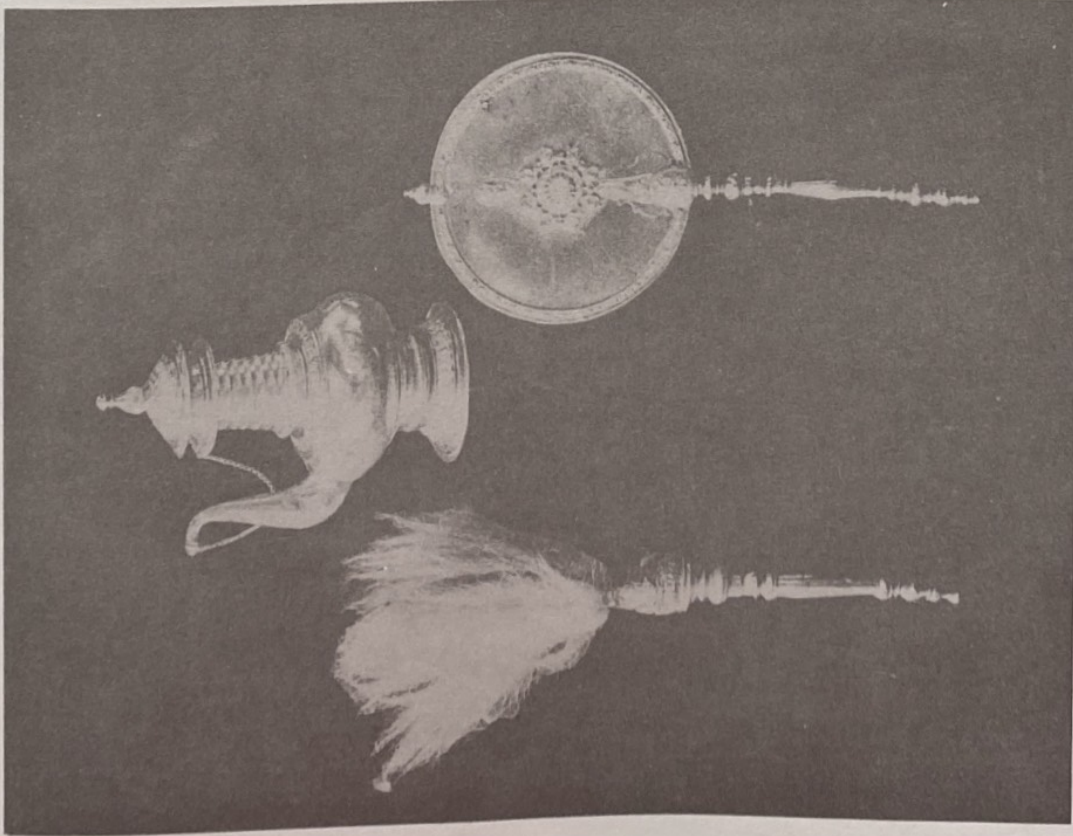


46. FLY-WHISK, FAN, AND *KENDI*, TEMPLE OF THE TOOTH

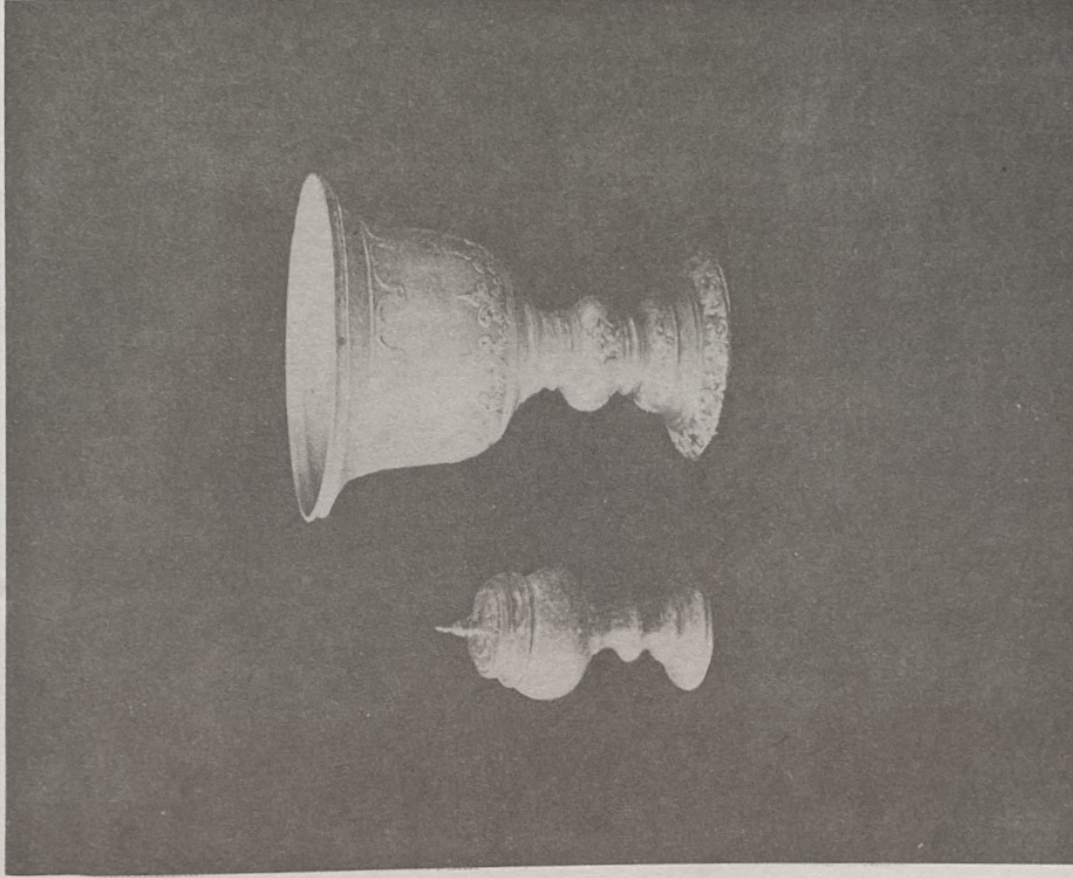


47. SANDALWOOD CASKET AND SPITTOON, TEMPLE OF THE TOOTH





46. FLY-WHISK, FAN, AND *KENDRI*, TEMPLE OF THE TOOTH



47. SANDALWOOD CASKET AND SPITTOON, TEMPLE OF THE TOOTH